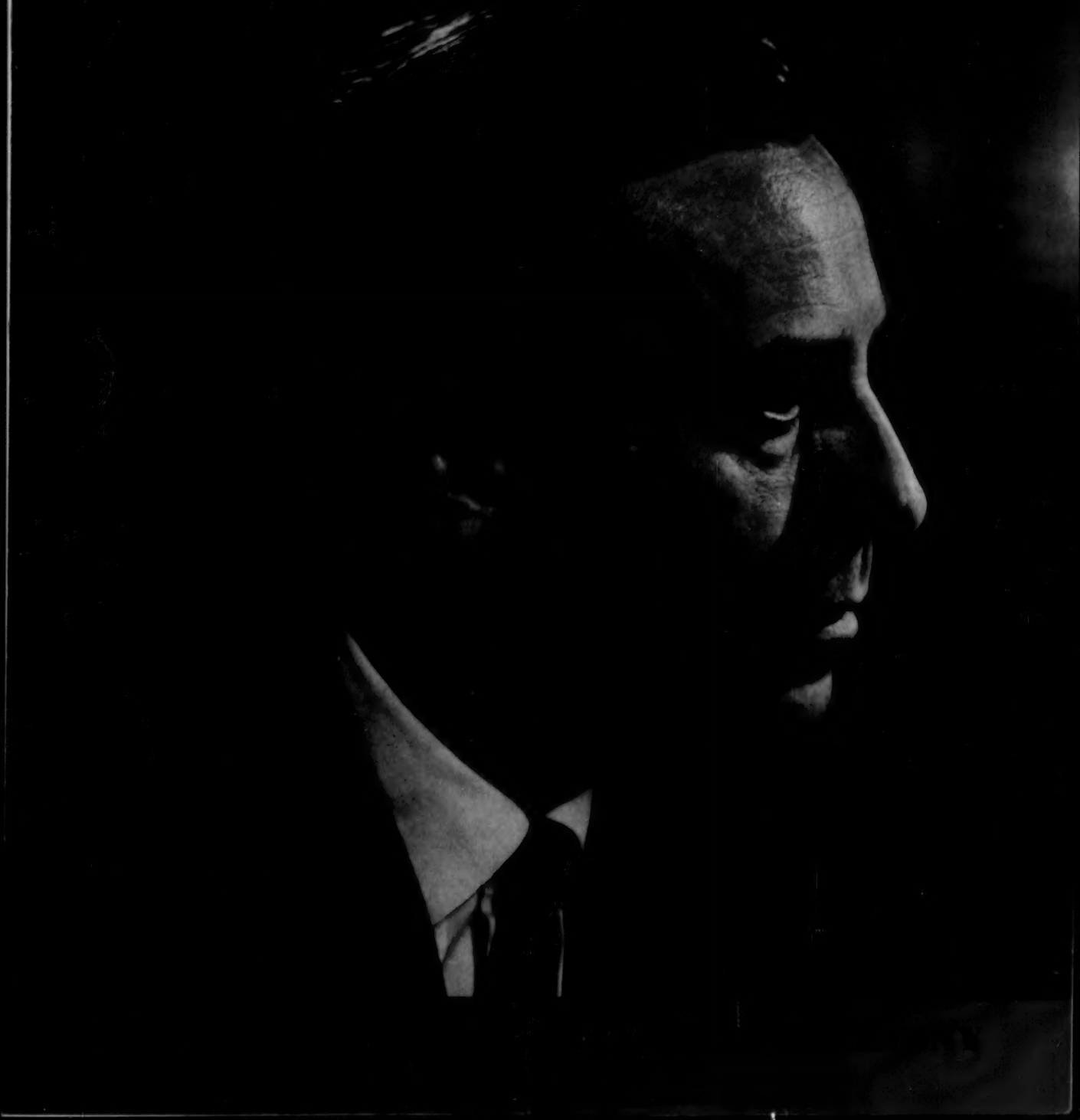
MUSICAL COURIER



ON THE COVER

THE "CONTINENTAL" APPROACH

"After the age of 21, you have roots," says pianist Rudolf Firkusny. "Mine are in Czechoslovakia. Though international by profession, I shall always carry with me, ineradicably, my native home."

By DR. HENRY W. LEVINGER

IN the short span of a decade Rudolf Firkusny, Czech-born pianist, now an American citizen, has played himself into the front rank of contemporary keyboard artists. He has done so without benefit of tantrums or indulgence of moods. Persuasive musicianship and healthy brilliance distinguish his interpretations of the entire Classical and Romantic repertoires, a combination of technical finesse and innate musicality which has been called "Bohemian musicality" (geographically, that is, not artistically) and is a characteristic stamp of other great musicians of Firkusny's homeland—Smetana, Dvorak, Janacek, Kubelik, Talich, et al. At home in concert halls all over the world, Firkusny is known and admired by an even larger public through his recordings for Columbia and Capitol Records.

As a champion of contemporary American music, he has premiered Howard Hanson's Concerto in C Major and Samuel Barber's "Excursions for Piano" besides a number of piano works by Copland, Thomson, and other leading composers. Recently, he has added to his repertoire several compositions by a promising young San Francisco composer, Richard Cumming.

On October 4th of this year Firkusny will perform the world premiere of the fourth work for piano and orchestra by Bohuslav Martinu, "Incantation for Piano and Orchestra," with the Symphony of the Air under Stokowski. This is not the first time Firkusny has performed yeoman services for this composer. He premiered the Second Piano Concerto in 1935 in Prague with the Czech Philharmonic under Vaclav Talich; and the Third under Walter Hendl in Dallas in 1949, playing it the same year to larger audiences in Boston and New York with the Boston Symphony under Munch.

Of the new work, "Incantation," to which the pianist attaches great importance, the composer writes: "The choice of the title needs, of course, some explanation. Webster's Dictionary describes it as a 'spell, charm, magic'—and that's exactly what I meant. . . . The creative artist is always searching for a meaning of life, his and mankind's, and for truth. He feels the pressure of the contradicting forces which dominate his existence and he would like to find the common denominator for these contradictions. The system governing our present life seems to spell uncertainty, and added to that is mechanization and uniformity, which call for his protest. The musician has only one way to launch his protestation: music. In doing so he traverses the abyss of emotional turmoil, tries to find the appropriate melody and, of course, substance and form. Putting it on paper, he starts something of a quite different order. . . . For music has to speak for itself."

In our time music is written against a complex philosophical background—a fact that is significant not only for the interrelation of music and the other creative arts, but also for the changed position of the composer in the hierarchy of professions. Nowhere is the intellectualization of the artist more evident than among creative musicians, most of whom express their compositorial and interpretative intentions articulately.

We asked Firkusny—a pianist who made his debut in 1922 at the age of ten with the Prague Philharmonic and studied composition with Leos Janacek, whose most ardent admirer he still is—what influence, if any, this country's musical atmosphere has exerted on his art. He admits that his musical perception has been enriched, as it could not fail to be by the multifarious influences of this country. Nevertheless, his basic feeling for his art has not been altered by the intrusion of new impressions in a new world. His approach to music, he insists, is still "continental." "After the age of 21, you have roots. Mine are in Czechoslovakia. Though international by profession, I shall always carry with me, ineradicably, my native home."

The same is true, he says, of his admired compatriot, Martinu: "This master left his homeland voluntarily in the middle 'twenties to live in Paris, where Stravinsky, the French impressionists, and American Jazz influenced him. When political conditions made a return to his homeland inadvisable, he found asylum in this country. But living in America did not make him an American composer. On the contrary, he returned in his art to the deep-rooted sources of his native country. A never-admitted but latent *Heimweh* explains his return to the songlike melodies of his youth in Czechoslovakia. The mature master who wrote complicated scores in the French capital mirroring the wealth of an international milieu has come home, musically, to the melodic simplicity and earthy rhythms of his homeland. Spreading the message of his music is like perpetuating the music of my native country, and in doing so I feel that I am expressing the eternal richness of the earth which bore me and will nourish me as long as I live."

musical COURIER

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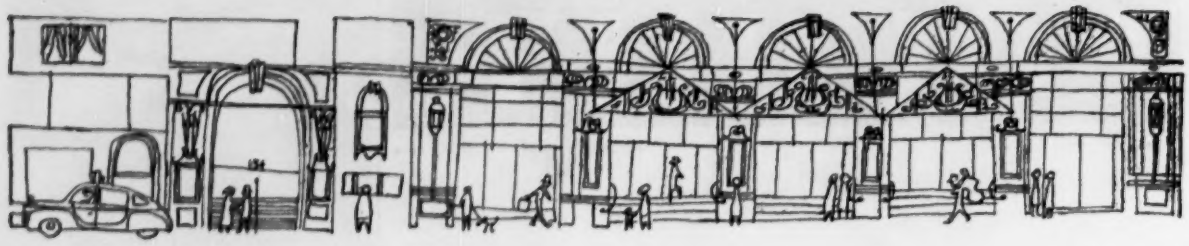
Seventy-sixth Year
July, 1956

ALONG 57th STREET



■ For that "all over look" one of our enterprising cosmeticians has introduced "flatter face" make-up for summer. That seems to be the most world-shaking news along our grape-vined highway just at this moment. . . . We have heard that "Farmer Bob" of Stoney Point, N. Y. (otherwise sterling-voiced **Robert Weede,** sensational star of "The Most Happy Fella") has a touch of gout—too much Broadway, Bob? Incidentally, **Mona Paulee,** radiant star of the same hit, brunched with us last week and entertained us with a duet (*seule*) from the show that sounded like a woofer and a tweet. A friend of a friend of ours from Texas took a friend of his to see his friend Mona (on whose beauty he had spared no superlatives) in the show, in which she appears in a haggish get-up as the sister. The friend ventured to suggest that Mona didn't look so hot to him. "I never saw her looking better," said the host. At that point the newcomer lost interest in the after-theatre supper with Miss Paulee that his friend had arranged. When she arrived, however, he did a double take, couldn't believe it was the same gal. What one suffers for art!

■ Well, pretty soon **Roz (Rosalind) Krokover** will be back on 57th Street after a breeze around Europe—a holiday, she said, but we *know* she's been taking in all the dance events en route. Roz, who has been Dance Editor of *Musical Courier* for 15 years, skipped out just in time to miss all the plaudits for her "Book of Ballets," published in June by Knopf. The book is not only beautifully got up, but is a comprehensive reference work on all aspects of ballet. Run, do not walk, to your nearest bookstore. Oh yes, our Book Reviewer, **Harold C. Schonberg,** of *The New York Times* and related to Roz by marriage (just a husband—he had his book last season), went along too. We wonder what he thought of Glyndebourne's "Idomeneo." Another friend of ours put it down as rather, rather—well, dullish.

■ There is a queer belief prevalent that singers are not necessarily musicians. Perhaps not—necessarily. But some definitely are, and occasionally it pays off. For example, out in Detroit recently the orchestra, chorus, and soloist were all set at rehearsal for the conductor's down beat. After the first bar the soprano turned ashen gray and cast an agonized look at the conductor, **Paul Paray.** He was playing the Mozart Requiem, and she had come prepared to sing the Verdi. Disaster? Not a bit of it. Sightreading through the rehearsal, she sat up all night and learned the score. Maybe she prayed, for the next day the press lauded this incredible feat of musicianship. And salutes, say we, to **Ellabelle Davis.**

■ Sopranos in the news: **Rebecca Radcliffe,** who startled unexpectant reviewers with her scintillating Carnegie Recital Hall debut this spring—it's a *real* voice; and **Anastasia Christos,** an authentic dramatic-coloratura with an F *in alt* that rings like a bell and a warm low voice customarily neglected by sisters of the high tessitura. . . . Soprano **Dorothy Maynor** staged an all-star concert for the benefit of the Community House of St. James Presbyterian Church in New York, of which her husband, Dr. Shelby Rooks, is pastor. Soloists were **Rose Bampton, Rudolf Firkusny, Michael Rabin,** and **William Warfield**—an array of talent that would usually cost the earth, but this was a "heavenly occasion! . . . There's a whiff-whoof blowing around corners that one of our most gifted sopranos is cancelling out her fall season. Anyone know who or howcum? . . . Soprano **Kate Smith** (well she is, isn't she?) has joined the Society of *Jamais-Jamais-Avoir-du-Pois.* She says the new exercise—which consists in facing food and slowly shaking the head from left to right, or vice versa—really works, and promises that the next time the moon comes over the mountain, that sylph-like shadow over there will be Kate's new look.

■ June at Caramoor, July in Ellenville, Glenora (all in New York State), and (should you go that far west) Aspen—all sound wonderful with the thermometer opposite New York's Coliseum pointing at 90 plus. But summer is a-festivaling in New York City too. Decorated and decorative **"Minnie" Guggenheimer** has arranged parking facilities at **Lewisohn Stadium** ("I always keep my promises," she says), so that folks from Connecticut, New Jersey, and other "outsiders" can enjoy summer fare at the Stadium without ticket problems (police, we mean). . . . Up at **Caramoor**—just about an hour's drive north from the City on the Parkways—Cherubini's "Medea," highly praised this last season at Town Hall, was staged outdoors with a splendid cast headed by **Eileen Farrell,** and brightened by **Laurel Hurley,** *et al.* In addition to enjoying **Arnold Gamson's** production, visitors had an opportunity to view one of the last of the "manors," with its Field of Columns (where orchestral programs are given) and a courtyard so medieval one is rather more prepared to look for bats and owls than to hear fresh young voices in sweet song. . . . Glad to report that the **Empire State Festival** at Ellenville, N. Y., has not only surmounted the budget problems of its second year, but has lined up a truly formidable array of conductorial talent: **Tibor Kozma, Carlos Chavez, Lukas Foss, Thor Johnson, Stokowski, Igor Markevitch,** and **Villa-Lobos.** "Carmen" and "Midsummer Night's Dream" are the opera features—the latter, however, not the Mendelssohn setting but the premiere of the Carl Orff score. . . . A less rigorous schedule of summer music awaits you at **Glenora,** New York—above Elmira, to be exact. It's a pretty, homey festival plus an art exhibit (precision and contemporary paintings on display). The varied programs include duo-harp numbers; songs for piano, flute, and bass-baritone (**Lawrence Turner**)—an interesting combination; trios by a group of (musical) instrument-minded doctors; a piano-soprano recital by the **Bolvig family**; and a trio of recorders. All this and heavenly country too! . . . "Typical American Rhythm" is the lure to **Tamiment,** the splendiferous festival in Pennsylvania where a new opera by **Sol Berkowitz** (assistant professor of Music at Queens College) will be featured. Based on New Orleans' famed Mardi Gras, the work is titled "Fat Tuesday," a special day during the carnival. . . . *Allons, enfants!*

PARTOUT

THE ETHICS of MUSICAL COMPOSITION

". . . an art that must depend entirely on the works of the past for its general appeal is in an unhealthy state."

By ERNEST GOLD

IN a recent Sunday editorial Albert Goldberg, music critic of the Los Angeles *Times*, discussed the question of "The Right To Compose." In the course of the article Mr. Goldberg brought up the problem of the composer and his audience, saying that "collectively, the contemporary composer has lost contact with the larger public." In discussing the ethics of composition this statement is of paramount importance.

It is a truism that no art can long survive when its creators are cut off from the general cultural life of a people. Yet today most serious music heard in concert halls and on the air is 50 years old or more. When modern music *is* programmed occasionally the audiences stay away in droves. They have been disappointed too often on previous occasions when new works, highly touted beforehand, proved totally unrewarding. It would seem that new music needs an audience far more urgently than audiences need new music.

This increasing distrust of modern works by the public may not be surprising; but it is most unfortunate, for an art that must depend entirely on the works of the past for its general appeal is in an unhealthy state.

It has by now become a common assumption that audiences won't like any modern music—no matter what. This is a fallacy. If the music appeals to their musicality, i.e., their ability to grasp the emotional and spiritual contents directly, without having to take any detours via complicated theoretical discourse, audiences are surprisingly open to new works and new composers. This makes sense, since a music audience concerns itself, not illogically, with the works of *musical creative* talent, not with demonstrations of ingenuity in the fields of arithmetic, geometry, acoustics, or electronics.

Unfortunately, a great deal of music that is fashionably described as "experimental" and which is frequently publicized as the most significant music of our day, is precisely that kind of demonstration: synthetic systems of all kinds, tone rows, series, electronic patterns on tape. No wonder the music audience does not wish to concern itself with most of it. As Ernst Toch once said: "Most people object to modern music not because of what it contains but because of what it lacks; and no amount of listening will put it there."

The problem of the dwindling audience is thus primarily of the composer's own making and not, as has so often been asserted, rooted in deficiencies on the part of the audience. This is a serious charge and an unfortunate situation. More unfortunate still is the fact that experimentalists are placing the future of musical expression in jeopardy by threatening to alienate even the few people still genuinely interested in new works; for music without an interested audience is like a people without a country. Dissipation of its creative forces, disintegration, and finally oblivion would be its inevitable lot.

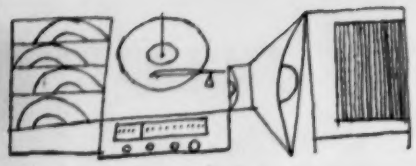
If we are to avoid such a situation —unparalleled in music history—we must try to re-integrate the activity of the modern composer into the general musical life of our day. How can the modern composer begin to undo some of the damage already done? As Hans Sachs says in *Die Meistersinger*: "You will only learn whether you are still in touch with the inmost nature of things from those who know nothing of the rules. . . ." (Ob Ihr noch der Natur seit auf der rechten Spur das sagt Euch nur wer nichts weiss von der Tabulatur. . . .)

The audiences that should concern the composer most of all are the same audiences that form the backbone of our musical life: Those men and women capable of following the important musical thoughts of composers from Pergolesi to Prokofieff, from Bartok to Buxtehude. People who find their musical needs satisfied by the jingles of TV commercials or barbershop harmony are hardly, in our sense, the "music public," ready for major musical utterances of any period. Neither are we concerned with those who will, for instance, listen only to Bongo Drums, or music composed prior to 1600, or after World War II, nor with other specialized groups such as devotees of native Peruvian chants or what have you.

What *is* of vital concern to us is that broad stratum of listeners who are interested in the mainstream of Western Music from its early beginnings until today.

Like it or not, the composer, by the very act of putting notes on paper, addresses himself to the public and thus incurs a definite obligation to that public as well as to his art: to give his audience the cultural experience they have every right to expect from him, and thus to give his art the audience it deserves.

The function of the creative artist is to link the world of material preoccupations, in which we live so much of the time, with the world of the spirit. He is equipped to do this by virtue of the "three T's": Talent, Temperament and Training. He must accept his responsibility to both those worlds—or he and his art will perish.



HI FI AND MUSIC

By EDWARD TATNALL CANBY

THE CONCERT HALL AND YOUR LIVING ROOM

CHAMBER music is the ideal norm, so to speak, for recorded music designed for home listening. It is intended for close-up listening since it is written for small ensembles. Chamber music, in engineering parlance, is music that can be recorded closely, so that each player or each small group can be heard clearly. In this sense chamber music includes many works usually referred to as symphonic. They are actually more "authentic" as we hear them on modern records than as heard in a concert hall.

Chamber music (and chamber acoustics) is already beginning to dominate the recording field. From the concerti grossi of Bach, Vivaldi, Corelli, the operas of Handel, the early symphonies of Haydn and the serenades of Mozart, right up to numberless modern works by such men as Stravinsky, Schoenberg, Bartok, not to mention the entire range of jazz, from the oldest to the newest, from the sonata for two instruments to the sinfonietta for two dozen players—chamber music now gets first attention, and, in the end, is likely to dominate music itself, once again, as it did for so long in the past.

Thus it seems to me unlikely that our records in the future will either take us into the concert hall or bring the concert hall to us. Indeed, the less we think about concert hall sound, the better for our home listening. The recorded sound of the future is already becoming standardized—a special, non-literal effect that places music in a synthetic sound-space which, more and more, resembles no actual listening spot on earth. Synthetic or not, we appear to like it, especially when it is labelled "high fidelity."

Oddly enough, there have been a number of recent attempts to achieve a kind of literal concert hall reproduction that is so realistic that the recording and the original can't be told apart. That's an inevitable development, as hi-fi reproduction gets higher and higher and the temptation to call it perfect becomes almost irresistible. But, as you may imagine, there are plenty of traps for the incautious in any such experiment.

Most engineers conceive of these projects for a literal imitation of real sound entirely in terms of the quality of the reproduction. But that aspect of the problem, for so many years the biggest preoccupation of all those who have worked in sound reproduction, has now reached the point where it actually is no longer very important. Our best hi-fi equipment reproduces music with a quality very close to perfection—close enough so that many listeners would be fooled completely if there were no other considerations.

There *are* other considerations. Double liveness, for instance, is a characteristic of virtually every recording. Unless you record the original sound in a padded cell, or at such close range that no reverberation from the recording room is picked up in the recording, you will inevitably be confronted with this tricky phenomenon. Every record played in the home adds, to the room-sound of your living room, the room-sound also of the place where the recording was made. You hear both of them, simultaneously. A good balance between these two enclosed spaces is essential for good listening. Poor home acoustics can play hob with any good recording, no matter how elaborate your playing equipment.

But suppose you want to reproduce a concert hall sound *in a concert hall.* It has been tried many times and the results have usually been strange. How are you going to eliminate double liveness? How can you avoid hearing the hall itself, the "echo" or reverberation, twice—once as recorded, once when played back? (If you recorded the sound of the recording as it played into the hall, you would achieve triple liveness.)

In a demonstration by the British engineer G. A. Briggs last fall in Carnegie Hall, New York, these problems were well illustrated. A series of direct comparisons were made between groups of live players and a set of tape recordings they had themselves made beforehand, on the same stage. The "fi" of the reproduction was of the highest, but not one of these ingenious experiments was convincing. For each time the music switched (with perfect timing) from the living musicians to their recorded counterparts, a sort of acoustical fog suddenly surrounded the recorded music. The live musicians played clearly enough right in front of us, but the recorded sound seemed to come from a cave dug somewhere below the stage. That was the double liveness effect.

In the vast reaches of this famous concert hall the recorded "echo" did not produce its usual pleasant effect of a second recorded hall. The second space was there, but it was a kind of acoustical cloud. A number of standard disc recordings were also played and the results were similar because of the built-in liveness. A lady singer of high repute (Ferrier) seemed to be singing off in the wings somewhere. A two-piano team (Demus and Badura-Skoda) sounded as though they were performing in the sub-basement, though the loudspeakers were on the stage.

This experiment proved conclusively that the last place a recording can hope to produce a concert hall effect is in a concert hall! As a matter of fact, near-perfect results could have been achieved if the musicians had made their special recordings not in Carnegie Hall but in a completely sound-proofed, deadened studio. The recorded sound would then have had no liveness of its own, would have taken on the natural sound of Carnegie Hall directly, as live music does: an "absolute" recording. There are, indeed, a few such recordings available commercially, which you may use to bring a musical instrument "right into your home." A number of harpsichord records, for instance, are so recorded, with virtually no room-sound at all. (Try Westminster's Valenti recordings.) There is also some solo close-up music, including some folk singers with guitar, classical singers with lute, and the like. In these recordings, because there is no built-in sound-space for you to hear, the music is projected directly into your room with complete realism—that is, if you reproduce it at the absolute literal volume level of the original music. If you don't, the music is grossly distorted.

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NEW YORK CONCERT AND OPERA BEAT

Dr. HENRY W. LEVINGER, *Chief Critic and Editor*

Whitestone

LAWRENCE TIBBETT *(left) and* LILY PONS *discuss with* JOHN TOTTEN *plans for the Carnegie Hall concert on Oct. 2, which will benefit the Committee to Save Carnegie Hall (of which Mr. Totten is Chairman) and the National Association for Retarded Children. Jack Benny will play the Mendelssohn Violin Concerto in E Minor, and other distinguished soloists will participate.*

Anderson and Monteux Open 39th Stadium Season

Favored by starlit skies and a relatively slow air traffic—therefore featuring music without too much outside noise—the Stadium season opened on June 18 before an audience of 15,000. Veteran conductor Pierre Monteux presided at the helm of the Stadium Orchestra, the summer name for the N. Y. Philharmonic-Symphony Orchestra, and America's most beloved singer, Marian Anderson, was soloist.

The orchestral numbers were Wagner's *Meistersinger* Prelude, the Franck Symphony, and Stravinsky's "Firebird" Suite. Dalilah's aria, "Mon coeur s'ouvre a ta Voix," "Re dell'Abisso" from Verdi's *The Masked Ball*, "O don fatale" from *Don Carlo*, and a group of Spirituals were the contributions of Miss Anderson. She was in splendid form. Mr. Monteux gave spacious and authoritative, if rather slowly paced, readings of the symphonic numbers.

At intermission time Mrs. Charles S. Guggenheimer, the Stadium's beloved "Minnie," greeted the audience at the beginning of the 39th season under her guidance, divulging that the coming 40th season would coincide with her own 75th birthday, a remark which drew cheers from the audience. She then introduced Mayor Wagner, who in turn thanked the indefatigable promoter of New York's outdoor season for her untiring efforts, closing his address with an admiring kiss. Then, Mr. Monteux gave the downbeat for the second program half. H. W. L.

Naumburg Symphony Opens Central Park Series

The first in this year's series of Naumburg Symphony Concerts, May 31, was conducted by Dr. Boyd Neel, English conductor, now a resident of Canada and dean of the Royal Conservatory at Toronto. Uncertain weather could not intimidate the sizeable crowd which listened appreciatively to works by Mendelssohn, Elgar, Gounod, Thomas, Wolf-Ferrari, and Tchaikovsky. Soloist was Meline Kulhanjian, soprano, who sang selections from Mozart's *The Magic Flute* and Leoncavallo's *Pagliacci*. Her renditions were not helped by the moody public address system. The audience was most enthusiastic and rewarded soloist and conductor with warm applause. H. W. L.

Guggenheim Concerts Open In Central Park

Capt. Harry F. Guggenheim, president of the Daniel and Florence Guggenheim Foundation which sponsors these free concerts, opened the evening with a speech commemorating Edwin Franko Goldman, the conductor-founder of the celebrated band which carries his name, who passed away a few months ago. His son, Richard Franko Goldman, well-known American composer, editor of the *Juilliard Review*, educator, and band conductor, was chosen as his successor. His direction of the opening program proved that he is the rightful successor of the beloved white-maned figure who for 39 years had brought free music to the people of New York. Marches, original band compositions — among them the premiere of Philip James' "Fanfare and Ceremonial," a masterfully written score — entranced the large audience. Sarah Fleming, soprano, lent her fine vocal means to an aria from Massenet's *Herodiade* and selections from *The King and I* by Rodgers and Hammerstein, and James Burke was the brilliant cornet soloist in Edwin Franko Goldman's "Introduction and Tarantella" and in his own composition, "The Magic Trumpet." The concert opened and closed with marches by Edwin Franko Goldman, the closing two, "Wisconsin" and "Iowa," being the last compositions of the late conductor. Thus, the season opened in true Mall fashion as a very popular musical entertainment and to enthusiastic applause. H. W. L.

Loesser's "Most Happy Fella"

The 1955-56 Broadway season has been memorable for both dramas and musical comedies of a high standard. In respect to quality, this year's Broadway productions have made for the most successful season in many years. The crowning achievement, so far as we are concerned, is Frank Loesser's musical, *The Most Happy Fella*, based on Sidney Howard's *They Knew What They Wanted*. This latest success follows *Where's Charley?* and the unforgettable *Guys and Dolls*.

The plot, the story of the mail-order bride and the Italian-American who loves her, may be a bit inferior to the music, but the story is well handled, expertly staged, and the results—good theatre. The story is simple enough. A middle-aged Italian grape farmer in California's Napa Valley falls in love on sight with Rosabella, a waitress in a 'Frisco restaurant. Correspondence ensues, and Tony, fearing that his own likeness will not promote romance, encloses a photo of his handsome young foreman (Art Lund). Marriage is arranged by mail, and Rosabella, in the person of Jo Sullivan, arrives in the Napa Valley. But Tony (Robert Weede) is injured before Rosabella arrives and she mistakes the foreman for her husband-to-be. More out of pity than romance, Rosabella goes through with

the marriage to Tony. Unfortunately, it is some months later, after she has already had a fling with the handsome foreman, that she realizes she is in love with her middle-aged Italian American husband. The fact that Rosabella is to give birth to the foreman Joe's child almost wrecks the beautiful marriage. But Tony's generosity and abundant understanding saves the day and all ends well in the Napa Valley.

Robert Weede, as Tony, exhibits one of America's finest baritone voices. Unfortunately, Mona Paulee, a first-rate contralto, is allowed only a limited opportunity to display her fine voice in the role of Marie, Tony's sister. This, in fact, is just about our only criticism of the new production. Jo Sullivan is delightful as Rosabella, the mail-order bride. Tall, handsome Art Lund, a real cowboy type, is ideal as Joe the foreman. Susan Johnson and Shorty Long in supporting roles of Cleo, Rosabella's best friend, and Herman, one of Tony's employees, are likewise convincing.

But back to the music, for this is certainly the most important ingredient in *The Most Happy Fella*. Perhaps there are not as many songs that will immediately catch on as Hit-Parade material, but "Standing on the Corner," "Big 'D,'" "Somebody Somewhere," and "Song of a Summer Night" are in this category. It is in the orchestral prelude and in many Italian-American semi-folk songs such as "Sposalizio," "Rosabella," and "Abbondanza" that we find Loesser's best music. We predict that the entire score from *The Most Happy Fella* will be around for a long time, that it may even rival the permanency of Gershwin's *Porgy and Bess*. G. W.

TOWN HALL

Victor Stott, baritone, May 27, E—In this anniversary concert Mr. Stott and a group of his artist students presented a varied and well-prepared program.

Mr. Stott sang dramatically and with good tonal effect, from Mendelssohn's "Elijah," the arias "Is not His word" and "Thou hast overthrown," the latter jointly with Velta Meihuber-Stott, soprano, and an offstage chorus. Louise Nasoff, Bruce Wezler, Irena Valeri, Lidia Koshman, Ko-Young-Hi, and Skaidrite Prince contributed interesting groups of operatic arias and songs, and Harriet Lasting and Victor Brescia joined in a duet from Verdi's "La Traviata." All of the young singers evidenced competent training, and possessed voices of appealing quality, virility, and adequate range, together with emotional understanding of the text and music. Otto Froelich was the capable accompanist for all the soloists, while Bruno Skulte was at the organ for the "Elijah" numbers.

The second half of the program was given over to an effective first American performance of Mozart's one-act comic opera "L'Oca del Cairo," sung in concert form and with duo-piano accompaniment by Otto Froelich and Anatolijs Berzkalns. The solo cast consisted of Victor Stott, Velta Meihuber-Stott, Salvatore Cavallaro, Janis Klavsons, Ko-Young-Hi, Harry Schein, and Skaidrite Prince. L. C.

["L'Oca del Cairo"] *Mr. Stott himself sang the leading role of Don Pippo with well-assured routine.*
E. D., N. Y. TIMES

Mr. Stott has gathered a group of splendid voices about him, and among the young singers many are exceedingly musical as well.
L. T., N. Y. HERALD TRIBUNE

CARNEGIE RECITAL HALL

Ingrida and **Karina Gutbergs,** duo-pianists, May 18, E—The most extensive and serious work on a program made up mostly of short, gay, and showy pieces was Janis Medins' Rhapsody for Two Pianos, dedicated to the Gutbergs. Presumably we had an authentic performance, with skilled Latvian-born pianists playing Latvian music. The work was percussive, dissonant, and contained more loudness than rhapsody. It was immensely difficult—both to play and listen to. But the sisters made light work of its storm and stress.

Schumann's Andante and Variations (Op. 46) wanted more delicacy and dynamic variety, but was sensitively phrased. Works by Bach, Saint-Saëns, and Glinka came off well. But perhaps the Gutbergs' real two-piano forte is frothy exuberance. Rachmaninoff's "Italian Polka," Poulenc's "L'Embarquement pour Cythère," and Milhaud's lively three-part "Scaramouche" they knocked off with the madcap abandon of a fifth martini, with curls tumbling wildly over closed eyes. Theirs is nightclub skill of a high order.
K. H.

. . . their musical feeling last night did not run very deep and their technique did not always glitter.
E. D., N. Y. TIMES

Lucidity of detail prevailed along with judicious dynamic shading; there was little of the weightiness which sometimes occurs in two-piano playing.
F. D. P., N. Y. HERALD TRIBUNE

Ars Nova, May 25, A—The last Twilight Concert of the season presented a new group, Ars Nova, in a program distinguished by the works chosen as well as by the enthusiasm with which

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the excellent musicians devoted themselves to their task. The program opened with Bach's D Minor Partita for violin solo played with stylistic finesse, if not much grandeur, by Herbert Sorkin. It was followed by Stravinsky's Three Pieces for unaccompanied clarinet, played brilliantly by Stanley Drucker, who made the most of these rather arid compositions.

Under the baton of Robert Mandell, just appointed musical director of the York (Pa.) Symphony, Stravinsky's "Histoire du Soldat" received an animated if sometimes rough performance. The work, which has become a classic in its composer's lifetime, was interpreted with invigorating freshness and made a hit with the enthusiastic audience. H. W. L.

Myrna Ruiz, pianist, May 29, E—Within the first few bars of Mozart's Adagio in B Minor (K. 540), which opened the program, this young Cuban pianist established her musical integrity and earnestness. Her phrasing was careful, her interpretation intense almost to the breaking point, yet within the logic of the music, and her left hand work was as disciplined, clear, and fluent as the melodic passages in the upper register. These virtues were equally evident in Schoenberg's "Six Little Piano Pieces," (Op. 19), which strangely mix the slight and serious. Schubert's posthumous Grand Sonata No. 3 in B-flat, which in less capable hands might have become tedious with its length and repetitiousness, became a thing of constant, shifting loveliness and excitement in Miss Ruiz' interpretation. Again she demonstrated a remarkable independence of left and right hands, integrating each to carry the musical lines or tonalities where they naturally tended. It is true, perhaps, that she suffered badly from debut jitters, and some technical lapses may be blamed on this, for her technique seems basically secure. She plays with the instincts and authority of a true artist; she is a reverent servant of the composer. She lives each note, and therefore each note lives. She deserves watching and her playing, we feel, is one musical promise that the years will honor in full. K. H.

Her playing is expressive, a virtue harder to come by than mere mechanical dexterity. Miss Ruiz' playing last night suggested that, given just a bit more facility, she would be an extremely interesting recitalist.
J. B., N. Y. TIMES

BARBIZON PLAZA THEATRE

Hernan Pelayo, baritone, May 27, A—Mr. Pelayo established a truly Latin atmosphere by beginning his program forty-five minutes late. His songs, mostly of bagatelle stature, were selected to display his most engaging and proficient vocal talents: a pleasing voice, somewhat limited in range and power, excellent training, and sincere artistry. He was best in lyric, restrained, and unpretentious works, a 16th-century madrigal by Caccini, "Berceuse of Yeromushka" by Moussorgsky, Leoncavallo's "Mattinata," and Broggi's "Vision Veneziana." His diction, in each language, was excellent, and he sang everything with conviction. Coming too late to review, the second half of his program included works by Sepulveda, Grenet, Lecuona, and Irma Morillo. A predominantly Spanish audience greeted their countryman time and again with Latin exuberance. R. H.

METROPOLITAN OPERA HOUSE

"Ouanga," The National Negro Opera Company, May 27, E—This is a Haitian opera written 28 years ago by Dr. Clarence Cameron White, with a libretto by John Frederick Matheus. Telling the story of the first king of Haiti and the fight for independence in 1802, the opera contains many opportunities for powerful scenes. Some of these are realized. Most effective is the fine choral writing in the coronation scene in Act II. The music is traditional in idiom, romantic in spirit, earnest, and massively and richly orchestrated. There are engaging melodic passages and dance sequences with throbbing voodoo rhythms. K. H.

JUILLIARD CONCERT HALL

"Pantaloon," a new opera by Robert Ward, May 17-19, E—The Columbia Theatre Associates of the School of Dramatic Arts in Cooperation with the Columbia University Opera Workshop presented Robert Ward's "Pantaloon," an opera based on Andreyev's "He Who Gets Slapped" (libretto by Bernard Stambler), as its annual world premiere.

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Not since the same organization sponsored the world premiere of Menotti's "Medium" has it presented a musico-dramatic work of equal impact, dramatic effectiveness, and musical maturity. It may also be said that the performance was far above the level of a workshop offering, even above that of many second-rate professional operatic attempts. Credit for this happy occurrence goes to the conductor, Rudolph Thomas, who kept things on stage moving although hampered in the balance of stage and orchestra by the most unfavorable orchestra pit; to the stage director, Felix Brentano, who led his forces with keen imagination and musical understanding; and to the scenic director, Frederick Kiesler, who created an atmospheric set which was at the same time eminently useful and colorful; and, before all, to a devoted cast headed by Paul Ukena as Pantaloon, Ewan Harbrecht as Consuelo, Regina Sarfaty as Zinida, James Norbert as Briquet, Norman Myrvik as Mancini, Richard Ballard as Bezano, Stephen Harbachick as Baron Regnard, with Fred Swanson, Charles C. Welch, Francis Barnard, Charlotte Jones, and James Davis in smaller solo-assignments.

As for the work itself: the libretto is based on Andreyev's well-known late-romantic play. A lonely man of noble birth tries to escape into the anonymity of Pantaloon, the circus clown. He falls in love with the pretty equestrian, Consuelo. When she decides to marry a baron, he poisons her and kills himself. Bernard Stambler efficiently changed the plot's outcome beginning in the second half of the second act. The marriage to the Baron is foiled through a clever denouement in which Pantaloon pokes fun at the Baron's shady background in a cleverly devised wedding song written in the style of Gilbert and Sullivan (actually, one of the less successful moments of the opera). Afterwards, Pantaloon returns to his lonely existence, leaving the colorful world of the circus.

The music complements the libretto with great success. It is the work of a composer with a vivid sense for stage effects, though sometimes the music (as in the third act duet between Consuela and Bezano) is epigonal, and in the orchestration (castanets) and melodic structure musical comedy-ish. But, aside from this duet and the take-off on Gilbert and Sullivan, the melodic line of the composer and its usage in solo and ensemble numbers exhibit genuine dramatic feeling and power. The opening number of Pantaloon, constructed in the style of an English madrigal, offers the lead part grateful material, as does the duet between Zinida and Bezano in Act I and several numbers of Consuelo.

Mr. Ward has written a musical melodrama of genuine theatrical excitement. The evening closed with an ovation for all participants, a happy foreboding, we think, for the stage career of "Pantaloon." H. W. L.

THE NATIONAL SCENE

ROBERT WARD, *American composer, until now on the faculty of the Juilliard School of Music, has been appointed Executive Vice-President and Managing Editor of Galaxy Music Corporation, succeeding A. Walter Kramer.*

Remodelled Robin Hood Dell Officially Opened

The new Robin Hood Dell opened on June 18 with a unique "ribbon blasting" ceremony. Dell concertmaster, Jacob Krachmalnick, sounded a perfect A on his Guarnerius violin, which caused a silver ribbon, spanning the new shell, to burst into smoke. (The electronic device that set off the explosion was keyed to the 442.6 vibrations of a pure A tone.)

The first musical work heard in the new Dell was Beethoven's "The Consecration of the House" overture. Eugene Ormandy conducted the Dell Orchestra (composed almost entirely of Philadelphia Orchestra members) in the all-Beethoven program, featuring Rudolf Serkin in the Fourth and Fifth Concertos.

Outstanding features of the new Dell are the modernistic, jutting shell; the fanned-out amphitheater, which brings the seats closer to the performers; a system of ramps replacing the former steep steps; new rest rooms and entrances. The old charm of the Dell, however, has been retained, even enhanced. New landscaping has transformed the Dell into a giant floral bowl. With the new 45-degree shift of the Dell, a new vista, hidden for 26 years, permits a view of the Schuylkill river from every seat.

Providence Hosts 11th ASOL Convention

The eleventh National Convention of the American Symphony Orchestra League and the fourth annual Musicians Workshop took place June 14th-16th in Providence, R. I. Place of assembly, entertainment and working sessions was the Sheraton-Biltmore Hotel. In attendance were 250 delegates representing organizations from California to Connecticut, others from Alaska, Hawaii, Canada, and England, plus guests, 34 managers, first-rank composers, teachers, conductors, and speakers. ASOL President, John S. Edwards, presided over the opening session, at which time greetings were given by Armand H. Cote, R. I. Secretary of State, and Miss Irene Mulick, president of the Rhode Island Symphony, the host orchestra for the Convention.

Subjects and projects discussed ranged from business and executive responsibilities to research in program music, musicology, and the burning topic of contemporary composition and its ramifications. The composers were given space for presentation of their views and suggestions with several special panels arranged for the discussion of today's music. Aaron Copland spoke to the point on policies and programs as related to the composer; Walter Piston dealt with aspects affecting the production of new compositions; Dimitri Mitropoulos admitted that conductors frequently were forced to consider policy and financial affairs in planning programs.

In the enormous amount of discussion slated there was an outstanding panel session dealing with Commissions vs. Contests, as debated by William Schuman; the Promotion of New Music, stated by Gustave Reese; Contemporary Music and the Community Orchestra, handled by Lukas Foss; and From the Orchestra Point of View, as related by George Judd, Sr., former Manager of the Boston Symphony. The Fund-Raising Coordinating Councils employed the talents of Richard Wangerin of Louisville, Eldon Winkler of St. Paul, Philip Hares of Winston-Salem, with Leslie C. White as chairman.

The women attending held their own special group symposiums. Mrs. Lee Waldrop, Assistant Manager of the Wichita Symphony, presided over the Women's Luncheon at which Mary Craig, Associate Editor of *Musical Courier* spoke on Publicity and Promotion. Conductors' wives talked over their problems with Chairman Mrs. Walter Charles, Abilene Symphony, Henry Peltier, Research Director for ASOL, and Mrs. Fred Lazarus III. Chairman of the managerial conference was Harold Kendrick of the New Haven Symphony, with Alan Watrous, Manager of the Wichita Symphony, as speaker. Other speakers and presiding officials in the women's groups were Mrs. Henry Denecke of Cedar Rapids, Mrs. J. W. Graham of Sioux City, Mrs. Carl Anton Wirth of Rochester, Mrs. Cabell W. Moore of Wilmington.

The Rhode Island Philharmonic entertained the convention on Thursday evening at the Providence Art Club; the Musicians Workshop Rehearsal brought famous instrumental artists to the stage; Youth Orchestras, College Orchestras and other facets of music were considered from all viewpoints. At the final Saturday night banquet, Toastmaster Brigadier M. M. Dillon, Past President of the London Civic Symphony, Ontario, Canada, introduced the guest speaker David S. Cooper of the U. S. Information Service, Music Section, who talked on the subject "Music, The Government and You." The American Symphony Orchestra League Award was on this occasion presented to Mrs. Merriweather Post, First Vice President, National Symphony Orchestra Association, in recognition of "outstanding cultural service."

Sioux City, Iowa, will be the site of the 1957 Convention. The ASOL officers for the coming year are John Edwards, manager of the Pittsburgh Symphony, president; Ralph Black, manager of the National Symphony, first vice-president; Brigadier M. M. Dillon, London, Ont., George Irwin, Quincy, Ill., Mrs. Fred Lazarus, Cincinnati, Harold Scott, Monrovia, Calif., Richard Wangerin, Louisville, vice-presidents. Newly elected to the League's Board of Directors: C. M. Carroll, Savannah, Ga.; Douglas Richards, Beaumont, Texas; Robert Phillips, Vancouver, B. C.; Gibson Morrissey, Roanoke, Va.; Charles Gigante, Davenport, Ia.; Rhodes Lewis, LeGrand, Ore.; Iden Kerney, Norwalk, Conn.

Delta Omicron News

Dr. Marie Marti, national president of Delta Omicron, was elected to the presidency of the Professional Panhellenic Association at its biennial convention held in November at Pocono Manor, Pa. Dr. Marti served the organization as secretary for four years before her election to succeed the term of office of Miss Vera A. Gerhart, Phi Gamma Nu. Dr. Marti will also serve as a trustee of the interfraternity organization, IRAC (the Interfraternity Research and Advisory Council).

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Other officers elected for this biennium are: Mrs. Betty Hinckle Dunn (Theta Sigma Phi), vice president; Miss Virginia Croon (Epsilon Eta Phi), secretary; and Mrs. Bertha R. Lane (Kappa Beta Pi), treasurer.

The Professional Panhellenic Association represents approximately 100,000 women in the various fields of professional activity and is dedicated to the purpose of increasing, through interfraternity cooperation and united effort, the prestige, value, and genuine service of the professional fraternities to their members, their colleges, and their communities.

The 24th triennial national conference will be held August 14-17 at Troutdale-in-the-Pines, Evergreen, Colorado. Conference chairman is Agnes Holdreth Sena of Denver. The extensive program for the conference is under the direction of Lela Hanmer, National Music Advisor; Bessie Covert, National Historian, of Chicago, is her assistant. Conference music will feature outstanding student, alumnae, and artist members in both impromptu and formal musicales. A special attraction will be the premiere performances of winning compositions in the two current Delta Omicron competitions: one, a choral work for women's voices, selected from manuscripts submitted in the Choral Composition Competition, directed by Miss Hanmer and open to all American Women Composers, and judged by Ewald Nolte, Vincent Persichetti, Gardner Read, and Alexander Tcherepnin; the other, a Trio for Piano, Violin, and Violoncello, in the May West Owen Competition for patrons and patronesses of Delta Omicron, directed by Marion Morrey Richter, and judged by Jeanne Boyd, Rudolph Ganz, and Leon Stein.

In addition, this conference will be a Workshop Conference, designed to meet the needs of fraternity members. The various panels, forums, and round table discussions will emphasize leadership techniques, essential chapter procedures, program planning, fraternity education. A special "Careers in Music" panel presentation by leaders in such careers as Public School Music, Concert, Radio and T.V., Music Therapy, Church Music, Private Teaching, and Choral Work will introduce members to the opportunities and advantages for them in the field of music.

CLEVELAND

■ The 24th annual Bach Festival at Baldwin Wallace Conservatory again fulfilled all the traditions with which it has been associated throughout its fruitful years of existence. The main work, the St. John Passion, was performed in a matinee and evening session on the second and closing day of the festival.

Preceding each of the four major sessions Bach Chorales were intoned from the Tower of the Administration Building by the Brass Choir conducted by Richard Suddendorf. Miscellaneous programs were heard on Friday, the first day of the festival. These comprised several organ Chorale Preludes with Farley Hutchins at the console; several Inventions and the F-sharp Major Prelude and Fugue performed by George Plumley, pianist; also spiritual songs, cantatas, and motets, the latter by the A Cappella Choir conducted by Varner Chance and George Poinar. A fascinating presentation of "The Art of the Fugue," orchestrated by Robert Scholz, was ably performed by the Festival Orchestra under the baton of George Poinar, who assumed the major conductorial assignments. On the second day an early afternoon concert was given in the form of a lecture recital on "The Well-Tempered Clavier" by the eminent scholar and pianist Julius Herford. Vocal soloists in all cantatas, motets, and the St. John Passion were Suzanne der Derian, soprano; Alice R. Erel, contralto; Richard Krause, tenor; Phillip Mac Gregor, bass; Grace Reginald, mezzo-soprano; and Glenn Schnittke, tenor. All participants interpreted their parts with devotion and musical ability of a high order. Joseph Knitzer, former concertmaster of the Cleveland Orchestra, at present active in Philadelphia musical life was heard in a fine performance of the Bach G Minor Violin Concerto. The entire Passion was conducted by George Poinar, who for many years was associated with Albert Riemenschneider, founder of the festival, in the preparation of these great works of Bach. Overflow audiences were the rule; the entire festival program was broadcast over WDOK, and the highly capable veteran commentator Wayne Mack deserves special mention for his lucid remarks concerning all programs.

■ The Cleveland Chapter of the Society for Strings Inc. presented three Scholarship Fund Recitals in the interest of educating future string players. This being the third year of their endeavor, they have done well financially. Artistically the concerts were of the highest order: Isaac Stern donated the proceeds from his concert to the cause. Raya Garbousova charmed an enthusiastic audience with her artistry, and young Jaime Laredo, the first of these scholarship award winners, gave a fine account of himself and his progress.

■ Two one-act operas by the Hungarian-born composer Leslie Kondorossy, now residing in Cleveland, were presented by the Gate of Hope Youth Organization as a fund-raising project, and the undertaking was a distinct success both financially and artistically. *The Pumpkin*, a comic opera in one act with libretto by Caroline Kulin and Dr. Janis Klavins, was most entertaining and had an easy flow of melody despite its modern hue. The four roles were hilariously impersonated by Sheila Braidech, Katherine Birula, Louis Dringas, and Janis Kla-

A scene from The Midnight Duel, *an opera by the Hungarian-American composes Leslie Kondorossy. Left to right:* JOSEPH GUTHERZ, LAURA ENGOGLIA, and FRED YAMAGUCHI. *(See Cleveland, p. 12)*

vins. It was conducted with gusto by the composer.

The tragic *Midnight Duel* strikes a somber note. In the duets, trios, and quartets there is a wealth of appealing writing. The young singers were at home in their difficult task and portrayed their parts with understanding. Laura Engoglia, soprano, Rocco Biscotti, tenor, and Joseph Gutherz, baritone, were cast in leading roles. In the minor roles, as Duel Judge and the Doctor, Janis Klavins and Fred Yamaguchi were heard. Both operas are eminently suited for production by opera workshops. ROSE WIDDER

DALLAS

■ The Metropolitan Opera's Dallas season, May 11-13, proved to be one of the strongest in several years. If it offered few imperishable moments, it also sagged far less often. There was balance, contrast, cumulative power.

Les Contes d'Hoffmann was the initial offering. Principals were: Richard Tucker, Martial Singher, Laurel Hurley, Blanche Thebom, Lucine Amara, and Mildred Miller. The profundity of Singher's trifurcate characterization uncovered a great warmth of public response. Mildred Miller elevated the role of Nicklausse to extraordinary significance. Laurel Hurley and Lucine Amara, too, were much admired. Thomas Schippers, making his first appearance in Dallas, conducted.

A singularly well-matched cast—Roberta Peters, Charles Anthony, Fernando Corena, and Robert Merrill—molded a sparkling matinee *Don Pasquale*. Thomas Schippers again conducted. The Respighi-Britten ballet "Soirée" filled out the afternoon.

Leonard Warren on the stage and Dimitri Mitropoulos in the pit were the co-stars of *Tosca*—if a well-rounded production may be said to have stars. Giuseppe Campora and Zinka Milanov were the other principals.

The sheer magnitude of *Die Meistersinger* left a deep imprint on the audience. Gerhard Pechner's Beckmesser was perhaps the artistic peak of the season, excepting the work of Mitropoulos in *Tosca*. But Otto Edelman, the Hans Sachs, more than fulfilled every prediction, and Eleanor Steber was a signally successful Eva. Other principals were: Albert Da Costa, Giorgio Tozzi, Herta Glaz, and Paul Franke. Fritz Stiedry conducted.

JACK FREDERICK KILPATRICK

BOSTON

■ It may be said that the people of Boston are sacrificing a full week of their favorite summer musical fare for the cause of improved international relations. Since the Boston Symphony Orchestra has added five days to its European tour because of the series of concerts in Russia, Charles Munch and his men will have to leave immediately after the close of the Tanglewood Festival on August 12. Moving the Berkshire concerts one week ahead of the customary dates means that the Esplanade Concerts in Boston will last only two weeks this summer.

As many as 25,000 persons throng the Charles River Embankment on a good night; many thousands of Esplanade enthusiasts will have to get along with less this year. These free open-air concerts were founded and are still conducted by Arthur Fiedler, although these last few years have seen many guest conductors serving in place of the regular conductor, who can scarcely begin to satisfy the demand for his services elsewhere.

One encouraging and significant factor in this year's Esplanade series has been the way in which New England business and industry is helping out financially. A beginning was made last summer when several firms donated the costs of one concert each. This year the number has increased to the point where twelve evening concerts and two Wednesday afternoon childrens' program are almost completely sponsored. These excellent results have been obtained almost singlehandedly by a retired member of the orchestra who is spending his far from declining years for the good of the ensemble in which he served forty years as violinist. Last year, when Carlos Pinfield faced the end of his active days with the orchestra he volunteered to stay on to help in every way he could. It was found that he had a particular talent for convincing such shrewd and practical men as owners of department stores and executives of insurance and banking firms that investment in musical culture pays off for everyone concerned—the donors, the public, the community, and the orchestra.

It was Henry B. Cabot, president of the BSO trustees, who formulated the plan that business should support the orchestra much in the same way and for the same basic reasons that it helps support educational institutions. Thus a Cabot planned the strategy and a Pinfield executed the plans. And so the old quatrain—

> Here's to Dear Old Boston,
> Home of the Bean and the Cod,
> Where the Cabots speak only to Lowells,
> And the Lowells speak only to God.

now has to be considerably revised because Henry Cabot will speak to anybody who will help the orchestra's finances, and Ralph Lowell figuratively speaks to everybody since he is president of the council which sponsors educational radio and television in the Boston area.

■ Coming back now to musicians, Arthur Fiedler scored his usual success with the Pops, which has consistently performed for capacity houses that unique blend of the best of the lighter and the lighter of the best which gives Pops its unique and inimitable flavor.

As always, there have been a variety of soloists, with Ozan Marsh lead-

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ing the pianists' parade with five appearances. The Pops official pianist, Leo Litwin, has appeared several times, and Bernard Kritzman created quite a furore with his masterful handling of the Tchaikovsky Concerto at the concerts.

On the conducting side, Harry Ellis Dickson, first violinist in the orchestra, was named assistant conductor, to take the podium when Fiedler has been able to sneak away from the apparently inexhaustible demand for his person and services at Symphony Hall.

JULES WOLFFERS

WASHINGTON, D. C.

■ The series of concerts devoted exclusively to American music and presented each spring under the direction of Richard Bales at the National Gallery of Art has developed into one of the eagerly awaited events of the local music calendar. In this, the 13th American Music Festival, there were five Sunday evening concerts. All were of a high standard, both in terms of the music heard and the artists who performed. Although emphasis was on the contemporary, the programming covered an almost solid span of 200 years of American musical creativity.

Among the concerts in this year's series, the two that stand out were a piano recital by Margaret Tolson and an orchestral program with choir and soloists conducted by Mr. Bales. Miss Tolson once again proved her mettle both as technician and artist. She programmed no less than seven big contemporary works, all of tremendous technical difficulty and harmonic complexity. Mr. Bales brought the series to a rousing close with a first performance of "The Union," a cantata based on music of the North during the Civil War period. It is a worthy companion piece to "The Confederacy," which had its first performance at one of these concerts several seasons ago and has since achieved nationwide popularity.

■ High point in Washington's observance of National Music Week was a pair of performances in English of Smetana's opera *The Bartered Bride*. This presentation, under the auspices of the District of Columbia Recreation Department, was unquestionably the most successful operatic effort yet made at the local level. To Dr. Frederick Fall, producer and musical director, is due much of the credit for the smoothness and consistently high musical standards. Stephen Prussing conducted an orchestra composed of members of the U. S. Army and Air Force Bands. He did his job with immense vitality and keen musical insight.

With the exception of Jan Rubes of the New York City Center Opera, all of the singers and dancers were local. The knowledge that Washington has such fine artistic resources to draw upon should open the way to more frequent operatic productions in the future.

■ The closing event in this year's schedule of the Washington and Cathedral Choral Societies was a superb performance of Arthur Honegger's "King David." Paul Callaway was tremendously effective in achieving a sense of unity from the complex and often diverse orchestral, choral, and solo lines. Beverly Wolff, mezzo-soprano, and Salvadore Tomas, narrator, deserve special commendation for the fine feeling they infused into their parts.

As though the score itself didn't pack enough drama and excitement, midway in the performance a homemade time bomb, apparently planted beforehand by a prankster, exploded with shattering effect but no damage. The sound reverberated through the Cathedral's vast Gothic reaches like the crack of doom. To the credit of performers and audience alike, the presentation proceeded without interruption or sign of panic. As of this writing, the miscreant is still at large.

■ Two of the busiest musicians in Washington are Werner Lywen, concertmaster of the National Symphony Orchestra, and Richmond Dirksen, assistant organist and choirmaster of the Washington Cathedral. Despite the enormous demands of their jobs and outside musical engagements, they have teamed up in a series of eight concerts at the Phillips Gallery in which Mozart's complete works for violin and keyboard are being presented chronologically. Four of the concerts have already taken place, the remaining four will be presented in the fall. It is hard to imagine a combination capable of rendering greater service to this music than Lywen and Dirksen. However, to hear a solid program of early sonatas, even when composed by a Mozart, is not everyone's idea of heaven.

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CHICAGO

■ The recent settlement of Chicago's opera difficulties, after four months of strife within Lyric Theatre management, came as welcome relief to Chicago's operatic scene, so brilliantly illumined for the past two Lyric Theatre seasons. After considerable litigation, Lyric Theatre's assets and liabilities were sold to a newly formed opera company, Opera Theatre Association, headed by Thomas I. Underwood, prominent Chicago attorney and art patron, as president, and Carol Fox, former president of Lyric Theatre, as general manager.

Partial plans formerly announced by the late Lyric Theatre will be in effect during the five-week season, to open as scheduled Oct. 10 with Puccini's *Girl of the Golden West* (with Eleanor Steber, Mario del Monaco and Tito Gobbi) conducted by Dimitri Mitropoulos.

Another conductor of international repute engaged for the coming Opera Theatre season is Georg Solti, director of the Frankfort Opera. Mr. Solti will conduct *Die Walkuere*, starring Birgit Nilsson of the Stockholm opera, with Inge Borkh, Paul Schoeffler, William Wilderman, and Claramae Turner; three performances of Verdi's *La Forza del Destino*, with Renata Tebaldi and Richard Tucker; and *Don Giovanni*, with Steber, Simoneau, Rossi-Lemeni, Leporello, and Schoeffler.

Further news of particular import is the appointment of Emerson Buckley, conductor, as musical administrator for the 1956 season. Maestro Buckley had previously signed a contract with the New York City Opera Company, but was released by Erich Leinsdorf, the company's artistic director, for the period of Chicago's opera season. Mr. Buckley will supervise musical preparation for the forth-

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At a reception in the home of Mr. and Mrs. Caspar Brown of Springfield, Ill., tenor RICHARD TUCKER *was guest of honor following his concert there recently. Left to right: Illinois Governor* WILLIAM G. STRATTON *and his wife;* MR. TUCKER; MRS. WILL TAYLOR, *president of the Community Concert Assn. in Springfield; and* ERWIN JOSPE, *Mr. Tucker's accompanist.*

coming season, will be responsible for orchestra rehearsal and schedules, and will also conduct some performances. Additional operas will be announced shortly and additions to the artistic personnel will be released as contracts are signed. All communications of operagoers should be addressed to Opera Theatre Association, 20 N. Wacker Drive, Chicago 6, Ill.

■ The closing concert of the Fine Arts Quartet's spring series, given at the 1020 Arts Center, held particular interest, for the Chicago premiere of Seymour Shiffrin's String Quartet—1949. The work is at once arresting and holds the listener's interest throughout its performance. Mr. Shiffrin has written music which is atmospheric, imaginative, and purposeful. Although complex, it is skillfully handled throughout its one continuous movement.

Other works programmed were Mozart's "Village Musicians" Sextet (A Musical Joke, K. 522) for string quartet and French horns, with Philip Fafkus and David Basch as guest soloists, and Beethoven's C Minor Quartet (Op. 18, No. 4) played with the spaciousness, lyric sense and coherent line expected from this excellent ensemble.

The Fine Arts Quartet has been reengaged for a three-week summer session at Wisconsin State College of Milwaukee for a series of concerts (July 12, 16, 19), lectures, and workshop classes, July 9 through 26.

■ The Musicians Club of Women presented a Chicago premiere of Monteverdi's *The Coronation of Poppea* in Fullerton Hall recently as their annual Opera Benefit. Especially adapted in English and condensed for this occasion by Thomas C. Willis, director of the production, the opera was given a highly creditable performance. Members of the cast, chosen by auditions from among Chicago's finest young singers, were: Mariann Kosakowski, Keith Frame, Emmanuel Abrams, Nancy Magnusson, Dorothy Donian, Earl Hubbard, and Elaine Hubbard.

■ Sunya Lindseth, young and personable soprano who made her professional recital debut in Fullerton Hall recently, made a very favorable impression. Possessor of a rich, well-placed voice, Miss Lindseth sang with taste and fine understanding an Italian group (Respighi, Refice, and Cimara), Schubert, Brahms, Wolf and Strauss lied, songs of Grieg, and a group by Griffes, Boyd, Nordoff, and Warlock.

The gifted soprano needs only to pay more attention to enunciation of the various languages she employs, and to temper her prodigality of tonal volume with occasional pianissimi to win our unstinted praise. The musical accompaniments of the accomplished pianist William Browning were a distinct asset to the recital.

■ Bonnie Heller, young Chicago soprano, gave her debut recital in Fullerton Hall June 1. Pretty and vivacious, this newcomer brought to the fore in her well-arranged program interpretative gifts of a high order. Possessor of a voluminuous voice employed with marked ability, she brought forth the messages contained in songs of Bononcini, Durante, and Monteverdi. But it was in the aria "Non so piu cosa son" from Mozart's *Marriage of Figaro* that the recitalist came into her own. In lied of Schumann Miss Heller made her mark tellingly, but in Verdi's "Ernani, involami" she was heard at her top best. Miss Heller, at present the soubrette type, tends to use her hands too conspicuously for the recital stage. In George Lawner she had a sensitive, competent accompanist.

■ "Le Gouffre," a ballet by Dr. Alexander Tcherepnin, internationally known composer, conductor, and teacher, will be presented at Jacob's Pillow ,Mass., July 4 through 9. The work is based on a novel by Leonid Andreieff. Choreographer and leading dancer for the six performances will be Vladimir Dokoudovsky.

Tcherepnin, chairman of the piano department of DePaul University's School of Music, will be in Massachusetts for rehearsals and the performances.

DOSHA DOWDY and RENÉ DEVRIES

SAN FRANCISCO

■ Two young San Francisco musicians—David Abel, violinist, and Maurice Euphrat, pianist—gave a joint recital at the Veterans' Auditorium on the evening of May 16, bringing to a close Spencer Barefoot's annual winter season of Celebrity Concerts. The recital was deeply enrichened by the inclusion of David Sheinfeld's "Sonata for Violin Alone," which had its world premiere at this performance. The composer is a violinist and his long and challenging sonata, in the modern idiom, proved to be a bold and extremely interesting work, grand in conception and solidly knit together. It was given a superlative performance by Mr. Abel. Maurice Euphrat best demonstrated his well-known talent in a romantic and finely conceived interpretation of the great Schubert Sonata, Opus 143.

■ On the afternoon of May 27 a lecture recital of exceptional interest was held in the music room of the Sherman Clay residence (originally built for Paderewski), when Joseph Biskind, music critic of the San Francisco *Argonaut*, discussed "The Creative Process in the Performing Arts"—the musical portion of the program being in the capable hands of baritone Edgar Jones. Mr. Biskind's comments were both enlightening and entertaining, particularly when he touched upon the personal whims of those present-day recitalists ho are primarily interested in projecting themselves rather than probing to the essence of the ideas of the composer whose music they happen to be performing. The lecturer was highly fortunate in securing the

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collaboration of Edgar Jones, a singer who consistently strives to convey the innermost meaning of the music he is interpreting. His selections included the somber but rewarding "Songs of the Harper" from "Wilhelm Meister" by Schubert, a group by Fauré, and a robust, declamatory aria from "The Feast of Lucullus" by Roger Sessions.

■ A most successful San Francisco debut was that of John Delevoryas (Assistant Professor of Music at San Jose College), whose piano recital at the Century Club on May 25 showed him to be an artist of extraordinary talent and imagination. The Chromatic Fantasy and Fugue of Bach was delivered with commendable clarity and power, while his playing of Prokofiev's "Visions Fugitives" (Op. 22) was witty, subtle, and stunningly controlled.

■ Several resident groups of musicians have offered programs of merit during the month of May. One of the most interesting series was given by The Theatre of the Golden Hind. The company came from its headquarters in Berkeley to San Francisco for the first time, presenting a cycle of plays and operas, all staged with considerable skill and originality. Undoubtedly, their outstanding effort was an amusingly stylized production of *The Marriage of Figaro*, sung in English. The performance was attended by Lotte Lehmann, who congratulated each member of the cast after the performance.

■ The newly organized Theatre for the World has been presenting a series of readings, combined with music. At one reading Martin Ponch, the theatre's ambitious and enterprising founder, read poems in Gaelic and Hebrew which were afterwards sung in English translation by Alan Louw, bass. At another reading Mr. Ponch read German poems in English translation which were afterwards sung in the original German by soprano Sally Carrington. These experiments are a step in the direction of acquainting audiences with the pleasure of listening to poetry in the language in which it was written, even though the language is foreign to the listeners.

■ One of the most delightful concerts of the season was given by The San Francisco Boys' Chorus held at the Marines' Theatre on the evening of May 29. Directed by Madi Bacon, the program ranged from songs by Morley (1557-1603) and Hassler (1564-1612), through Pergolesi, Mozart, and Schubert, to contemporary folk songs and selections from the folk-opera *Tom Sawyer* by Jonathan Elkus. The lads were in particularly fine voice and the concert was most entertainingly augmented by the presence of Ernst Bacon and his wife Peggy, who played his interesting and characteristic suite for two pianos, "Hootnanny," and his "Three Fables With Music," in which Felix Green was narrator.

ALAN CAMPBELL

LOS ANGELES

■ Southern California's two late spring festivals—the Ojai and Los Angeles Festivals, each observing their 10th anniversary—again won honors for provocative, adventuresome programming and outstanding artistry and musicianship.

The Ojai Festival comprised five concerts in three days, in Ojai Civic Center Park and the small auditorium of Nordoff High School. Again Lawrence Morton, who administers Los Angeles' Monday Evening Concerts, was director of the series, with young Robert Craft as conductor and music director.

The local bow of soprano Magda Laszlo and Igor Stravinsky's guest-conducting of his early cantata, "Les Noces," were high points of public interest in the short but fascinating quintet of concerts.

The opening park concert found Miss Laszlo best in Anne's air from the third scene of Stravinsky's *The Rake's Progress*, while Craft's direction of Webern's arrangement of Schubert's German Dances (1824) was delightfully deft. That night the American Chamber Players made their debut in a concert featuring Robert Palmer's rhythmic, vital Quartet for Piano and Strings, and won an ovation for their playing of Schumann's E-flat Quartet for Piano and Strings (Op. 47). The group includes Dorothy Wade, violin; Milton Thomas, viola; William Van den Burg, cello; and Ingolf Dahl, piano. Miss Wade and Van den Burg also gave a sensitive and impassioned reading of Ravel's trying Sonata for Violin and Cello.

The second park concert brought the West Coast premiere of the orchestral version of Bartok's "Three Village Scenes," in which soprano Marilynn Horne demonstrated her remarkable range by singing the alto part in the moving Lullaby movement. De Falla's "Master Pedro's Puppet Show" was not particularly engrossing in its concert form, but the three singers—Howart Chitjian, baritone; Richard Robinson, tenor; and boy soprano Michael O'Sullivan—dealt well with their roles. This performance lacked the brightness and fancifulness it should have had to be truly captivating.

The evening program was a showcase for the vocal agility and brilliant musicianship of Miss Laszlo. Her singing of Dallapiccola's "Sex Carmina Alcaei" and "Due Liriche di Anacreonte," with their Webern-like gaps and fantastic shifts in vocal range, demonstrated both her vocal adaptability and great sensitivity for contemporary style and phrasing. The latter two songs are more easily assimilated than the first six, but all of them evoke a combination of intellectual and emotional responsiveness which is as challenging to the listener as to the singer. The audience found more favor with her singing of Bach's solo cantata, "O Holder Tag," although technically this had moments when her support at the extremes of her range was not always certain. Miss Laszlo's voice is extremely clear, well-projected, relatively even throughout the range, and always used with great discrimination. But it is not a voice which tends to move the listener—as does that of Miss Horne.

The final program, again in the park, enlisted the thoroughly drilled, surprisingly rich-toned assistance of the Pomona College Glee Clubs, directed by William F. Russell. Though the feature was Stravinsky's "Les Noces," with Miss Lazlo, Miss Horne (again singing alto), Richard Robinson, and basso Charles Scharbach, the most interesting works were Schuetz' Sacred Symphony, "Es Ging Ein Saemann Aus," and the premiere of Stravinsky's new arrangement of Bach's Chorale and Canonic Variations on "Von Himmel Hoch." The Schuetz work, a fascinating piece, was beautifully led by Craft, whose musicianship and directorial ability shows steady growth each season in all fields save 19th-century romanticism.

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Stravinsky's setting of the Bach work opens with a brass choir announcement of the hymn, which is then sung in its simple form by the chorus, and restated by them in each variation. The piece is remarkable for the distinctively exploited instrumental timbres, which maintain their separate characteristics even when blended.

■ Franz Waxman's 10th Los Angeles Music Festival featured Miklos Rozsa's stunning new Violin Concerto, played fantastically by Tossy Spivakovsky at this West Coast premiere. It is a very skillful exploitation of the solo instrument, which suffers virtually no interference from the orchestra in its tyrannically difficult technical solo flights. The music is lissome, beautiful, not at all banal, and uses its Magyar-inspired ancestry with imaginative discretion. To my way of thinking it is a piece to rank with that by Walton, and almost with those by Bartok and Schoenberg. Besides it John Vincent's overworked, academic Symphony in D seemed to churn a tornado out of arid dust, while Waxman's own Sinfonietta for String Orchestra and Timpani was more cinematically than imaginatively inspired.

Waxman's penchant for Rolf Liebermann's music—he did the Jazz Concerto and played the tapes of "Leonore 40/45" here last year—continued with the West Coast premiere of the opera *The School for Wives*. This has a busy little orchestra score which is often intriguing, but its vocal writing is often astringent, with the principal soprano and tenor roles having far too high a tessitura for easy understanding of the text. Harry Horner's delightful settings, brilliant singing, and characterizations by soprano Page Swift and baritone Howard Chitjian, and Waxman's adept conducting were the most commendable aspects of the performance in U.C.L.A.'s Schoenberg Hall.

Debussy's remarkable setting of d'Annunzio's religious mystery play *Le Martyre de Saint Sebastien* moved the Royce Hall audience at U.C.L.A. to a thunderous, cheering ovation—thanks chiefly to Louis Jourdan's narration and the wonderfully sensitive and reserved direction which Waxman gave to his fabulous-sounding orchestra and the ripe-toned Roger Wagner Chorale.

For all its faults, *Le Martyre* can be an extraordinarily moving work, and this performance—allegedly the first heard on the West Coast—made the most of its many merits. To this reviewer, one of its strong points was an avoidance of the dramatic hysteria which in less discerning hands would have made a mockery of the inherently impressionistic mysticism and carefully blended pastel tonal palette which Debussy and d'Annunzio intended. This was so reverent a revelation of its beauties that one continually wished one were hearing it in a vast cathedral. Jourdan's narration was unbelievable in its clarity of enunciation and its exploitation of the musical quality of the spoken voice. Marni Nixon, soprano, and Dorothy Ledger and Gina Rifino, mezzi, were heard in solo passages. The French translation of the Italian text was that of Germaine Engelbrecht.

C. Sharpless Hickman

NATIONAL NOTES . . . . . .

Goddard Lieberson, formerly Vice-President, has been named President of Columbia Records. A leader in the recording field for many years, Mr. Lieberson has particularly distinguished himself for pioneering in the fields of recorded documentaries, drama, literature, and history. . . . **Robert Whitney,** conductor of the Louisville (Ky.) Orchestra and director of the Orchestra's commissioning project, conducted the Norwegian and Swedish National Radio Symphony Orchestras in June, featuring two Louisville commissioned works — "The Louisville Concerto" by Swedish composer Hilding Rosenberg, and Norman Dello Joio's "The Triumph of St. Joan." . . . The **Leschetizky Association of America** gave its annual program on June 22 over Station WNYC in commemoration of Leschetizky's birthday. Herman Neuman, L.A.A. member and Musical Director of WNYC, interviewed **Edwine Behre,** President of the Association, and introduced **Joseph Plon,** 21-year-old winner of the 1956 L.A.A. Debut, who played a short recital which included Leschetizky's "Intermezzo in Octaves" and Liszt's "Mephisto" Waltz. . . . **Charles Munch,** Music Director of the Boston Symphony, was recently awarded three honorary degrees in less than a week by three Greater Boston institutions of higher learning. Tufts University made him a Doctor of Humane Letters; Boston College and Harvard University conferred upon him the degree of Doctor of Music. . . . **Emerson Buckley,** New York-born and American-trained conductor, has been appointed Musical Administrator for the Chicago Theatre Assn., successor to the Chicago Lyric Theatre, for the fall 1956 season. . . . Tenor **Robert Rounseville** has been signed to play the title role in the Lillian Hellman-Leonard Bernstein musical version of Voltaire's "Candide," which goes into rehearsal Sept. 10 under the direction of Tyrone Guthrie. Lyrics are by John Latouche and Dorothy Parker. . . . **Thomas A. Green,** manager of the New Orleans Philharmonic-Symphony Society, has resigned (effective Nov. 1) to enter private business. A successor has not yet been selected. . . . **Henry** and **Ann Colbert** have announced their withdrawal from Concert Associates, Inc., as of May 31st and the continuation of their independent artists management under their old firm name **Colbert-LaBerge Concert Mgt.,** with new offices at 105 West 55th St., N. Y. C. **Lilian Murtagh** continues as director of the organ division. . . . **George Schick,** associate conductor of the Chicago Symphony for the past six years, has been appointed music coordinator of the NBC Opera Company. He will work with the musical director, **Peter Herman Adler,** in preparing singers for NBC Opera appearances, and will also train singers whom the company wishes to develop and give more experience. . . . **Igor Gorin,** American baritone, was honored recently by Brigham Young University at Provo, Utah, with an Honorary LLD "for public service in music." The close affection between Mr. Gorin and Utah began in 1951 when he starred in the world premiere of its now annual summer outdoor music feature in Ogden, "All Faces West," singing the role of Brigham Young in this pageant that depicts the role of the Mormons in the history of Utah. It will be presented this summer for the 6th consecutive year on July 13, 14, and 15, with Mr. Gorin again in the starring role.

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THE INTERNATIONAL SCENE

WALTER HENDL, *Director of the Dallas Symphony, and* ALBERTO BOLET *(brother of pianist Jorge), Director of the Havana Philharmonic, welcomed by the American Ambassador* ARTHUR GARDNER *at the U.S. Embassy in Havana. Hendl guest-conducted the Havana orchestra in June. Left to right: Hendl, Ambassador Gardner, Bolet, and Francis Donahue (Cultural Attaché.)*

BERLIN

■ American guest artists Berlin has seen in recent weeks included the brilliant young cellist Richard Kay, who performed here and elsewhere in Germany, among other contemporary works, solo suites by Vincent Persichetti and Alan Shulman; Marvin Tartak, a pianist who studied with some German teachers, with a daring program of works by Schoenberg, Henze, Imbrie, Sessions, and others—an unusually interesting debut and a splendid promise of pianistic deeds to come; Moritz von Bomhard from Kentucky, who conducted two concerts of the Radio Symphony Orchestra (the former RIAS Orchestra). The first was sponsored by the American Composers Alliance and the Ditson Foundation of Columbia University, with exclusively contemporary American works by composers of such widely different schools as Alan Hovhaness, Ben Weber, Henry Cowell, Ulysses Kay (whose Serenade was the most substantial piece on the bill), Douglas Moore, and Wallingford Riegger; the second was dedicated to classical and romantic selections.

■ Main event of the last weeks of the season was the appearance of the Prague National Theatre at the East Berlin Komische Oper. Three works were performed: Smetana's *Dalibor*, Dvorak's *Rusalka*, and Eugen Suchon's *Krutnava* (The Whirlpool). The general impression was one of a company with nearly unlimited musical gifts (both vocally and instrumentally), somewhat handicapped by outmoded scenic conventions. Only *Krutnava* was what I would call a modern production. Suchon, born in 1908, studied with F. Kafenda and Vite Vitezslav Novak and belongs in the front rank of today's Slovakian composers. *Krutnava* is his first opera, premiered in 1949; since then Suchon has revised his work thoroughly, and in this new form it has already received several hundred performances in the CSR as well as at foreign opera houses like Chemnitz, Augsburg, and Linz. The libretto (adapted by Stefan Hoza from a short novel by Urban) is set in a Slovakian village after the First World War. Ondrej, son of wealthy peasants, has shot his rival, Johann Stelina, to marry the beautiful Katrena. After the police are unable to find out the murderer, Katrena agrees, because she is expecting a child from Johann. There is a splendid wedding scene which makes full use of folkloristic customs. When the child is born it looks very much like Johann. Ondrej starts drinking and the old Selina begins anew to investigate for the murderer of his son. At last some evidence is found and Ondrej admits the deed. While he is led away to court, the peasants praise the final victory of justice and truth.

Musically Suchon speaks a post-Janacek idiom, but without the melodic inventiveness of the composer of *Jenufa*. His solo scenes are pretty dull and vocally not very rewarding; only when he exploits the wealth of Slovakian folklore does he achieve that Slavonic bite and zest which makes these people so irresistible.

These are also climaxes of the production. Thanks to the integrating power of the director Bohumil Hrdlicka and his choreographer Zora Semberova, at these moments the whole stage becomes really a whirlpool (otherwise the title of the work refers to the conflicts storming in Ondrej's conscience), and one comes to understand the passion of these people and consequently of committing such a *crime passionel*. Josef Svoboda has designed large scale, spacious, modern sets, which are ingeniously lighted. The conductor, Jaroslav Krombholc, has the fire and at the same time the sensitivity to realize both the forward pushing and the more intimate elements of the score. Katrena was sung by Drahomira Tikalova, a dramatic soprano capable of producing such entrancing tones that I was reminded more than once of Milanov. The men were adequate rather than fascinating: Beno Blachut as Ondrej, and Vladimir Jedenactik as Stelina. The chorus singing was on a high standard.

It is astonishing that the same team, responsible for the exemplary modern production of *Krutnava*—i.e., Hrdlicka, Svoboda, and Semberova—was also in charge of the very old-fashioned production of *Rusalka*—but, then, it seems that a production of the Caliber of *Krutnava* is the exception at Prague. *Dalibor* was even more backward orientated than *Rusalka*. Yet the musical quality of these classic performances was exceptional. I can state that I have heard nowhere before—either in live performances or on records—an opera orchestra of such marvelous beauty as that of the Prague National Theatre. Each musician plays as if his life were at stake, and each seems to have an instrument of the most precious kind. The word "routine" is obviously unknown to them. For them any night seems to be a premiere—or a solo concert. There is absolutely nothing perfunctory about their playing, and the subtlety of their musicianship is matched only by the devotion with which they follow their vocation. Zdenek Chalabala conducted *Rusalka*, Krombholc conducted *Krutnava* and

Following the first of a series of recitals in Bermuda under the distinguished patronage of His Excellency the Governor, Lt.-Gen. Sir John Woodall and Lady Woodall, soprano HORTENSE LOVE *(third from left) is greeted by distinguished guests. Miss Love's musical sketch, "Ruth and Naomi" (Biblical texts set to music of six composers), had to be repeated at the opening concert.*

Dalibor. Chalabala's performances were nothing short of a miracle. As for the singers, the ladies again took the lead, whether one thinks of lovely Milada Subrtova (Rusalka), the steely Marie Podvalova (Milada in *Dalibor*), Libuse Domaniska, or Marta Krasova. Of the men, Eduard Haken, the Waterman of *Rusalka*, dwarfed his colleagues by the sheer power of his magnificent bass—and this says no little for him as the tenor leads in both operas were sung by two exceptionally fine and cultivated voices: Dalibor by Jaroslav Striska, and the Prince in *Rusalka* by Ivo Zidek.

HORST KOEGLER

VIENNA

■ In May, the musical life in Vienna, so to speak, takes a short breathing spell before the mass attack of artistic events, reserved for the annual Vienna Festival in June. All important guest performances and interesting operatic and dramatic premieres are stuffed into three June weeks—a rather senseless and tiring schedule. However, a few of our outstanding songbirds have returned and there are a few good opera performances, especially of Mozart and Strauss works. The enchanting *ambiende* of the Redoutensaal at the Hofburg now often serves as a frame for *Cosi fan Tutte* and *Le Nozze di Figaro*, and when the original Viennese Opera ensemble of Seefried, Della Casa, Jurinac, Dermota, Kunz, and Schoeffler are together the crisis of the opera seems forgotten. The Viennese premiere of *Penelope* by Rolf Liebermann (premiered at the Salzburg Festival in 1954) showed that the work must be taken as an experiment; its effectiveness has decreased during the past two years.

William Steinberg's late Vienna debut with the Vienna Symponiker took place under an unfavorable star. A work, new for Vienna, von Einem's Meditations for Orchestra, has a very interesting first part, but the second half weakens the initial good impression by its conventional treatment. Steinberg gave the work a most exciting performance. The planned performance of Mahler's "Kindertotenlieder" and Stravinsky's "Sacre du Printemps" had to be cancelled due to lack of rehearsal time and were replaced by Mahler's "Song of the Earth" with Cavelti and Patzak, which, though not rehearsed sufficiently either, nevertheless brought Steinberg a strong and genuine success.

As for other events, the last Philharmonic Concert with Cluytens as conductor was outstanding. The Philharmonic Orchestra has only rarely an opportunity to play under a genuinely great conductor. Cluytens, who has established a better rapport than most of them, conducted Mozart's "Linz" Symphony with melodic sweetness, and Berlioz' Symphonie Fantastique with intoxicating sweep. No wonder Cluytens is such a favorite with the audience. DR. ERICH JANTSCH

LONDON

■ A major event was the world premiere of Vaughan-Williams' Eighth Symphony by the Hallé Orchestra at Manchester and, a few evenings later, by the same organization at the Royal Festival Hall. The Symphony is dedicated to Sir John Barbirolli, who conducted on each occasion, and is a remarkable achievement for a man of 83. The first movement is a Fantasia (Variatione senza tema), the second a Scherzo Alla Marcia scored for wind instruments only, the third a Cavatina for strings only, commencing and ending with a 'cello theme. This is typically Vaughan-Williams and is redolent of the mellow beauty of his Fifth Symphony. The Finale strikes a new line in which the orchestra is reinforced by extra percussion and bells. To quote the composer, it "contains all the available hitting instruments which make definite notes—"Glockenspiel, Celeste, Xylophone, Vibraphone, Bells and Gongs! It is the third movement, though, that lingers most in one's memory. The work was magnificently played. The composer, who was present, was greeted with an ovation.

■ The Vienna Philharmonic Orchestra has visited Great Britain and given two concerts at the Festival Hall—the first under Kubelik, the second under Cluytens. It was good to know that Kubelik had made such a speedy recovery from his nasty accident in Vienna. His program included Dvorak's Second Symphony. At Cluytens' concert, two Mozart items were featured —the "Haffner" Symphony and the Piano Concerto in B-flat (K. 595), in which the soloist was Clifford Curzon.

■ Pierre Monteux returned to give two more concerts—this time with the B.B.C. Symphony Orchestra. The second was devoted mainly to music of the French School—including Chausson's Symphony in B-flat and Ravel's enchanting "Shéhérazade" for soprano and orchestra. Cinia Davis sang the solo with delicacy and expressiveness.

■ Yet another phenomenal cellist from Eastern Europe has made his London debut—Janos Starker, a Hungarian in his early thirties. His recital was at Wigmore Hall and his program contained Bach's D Minor unaccompanied suite. Later, with the cooperation of Lydia Rev, he played a Hindemith Sonata and the Beethoven C Major. Mr. Starker was already known here by his gramophone records. Now he must be heard in a concerto, and with as little delay as possible.

■ Covent Garden has revived Tchaikovsky's *The Queen of Spades* conducted by Kubelik. This opera is by no means easy to cast, and the only change from the previous revival was Amy Shuard as Lisa (a colorless role). The outstanding character in the opera is the sinister Countess ,of which Edith Coates repeated her arresting performance.

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■ Lois Marshall, a Canadian soprano, made her London debut at the Festival Hall in a Mozart program, with the Royal Philharmonic Orchestra under Sir Thomas Beecham. She has been chosen by him to make recordings in London with this organization of *Solomon* and the role of Constanza in *Il Seraglio*. Miss Marshall is a remarkable singer whose voice is rich and of exceptionally fine quality. She sang the Motet, "Exsultate, Jubilate" (K. 165) with a beautiful shaping of phrase (her breath control is phenomenal), and followed with a flawless interpretation of "Marten Aller Arten" in which she displayed not only her coloratura but also intense emotional and dramatic power. Beecham's accompaniments were, as always, ideal. In two symphonies, No. 31 and No. 34, the orchestral playing was magical in its light and sparkling tone.

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VANCOUVER

■ This past musical season in Vancouver has been varied and extensive. Under the musical conductorship of Irvin Hoffman, the Vancouver Symphony Orchestra, now in its 26th year, played 12 Sunday subscription concerts to capacity houses (2871). This is Mr. Hoffman's 4th year with the orchestra, which previously had mostly guest conductors. The tendency is to have well-known guest artists, but also purely orchestral concerts.

Among the guest artists was Elisabeth Scharzkopf, whose rendition of the four last Strauss songs with orchestra was too subdued. She overemphasized the idea of letting her voice blend into the orchestra. Her Wagner and Mozart arias, however, were most satisfactory. Geza Anda made an outstanding impression playing Mozart and Ravel's Left Hand Concerto. Isaac Stern gave an unforgettable performance, and the orchestra excelled in sensitive cooperation.

Brailowsky's Chopin Concerto was a rather disappointing routine performance by this famous Chopin player, whom we have always admired greatly. Jan Cherniavsky played the Tchaikovsky Piano Concerto in a quite individual manner.

Zara Nelsova gave a warm, deep, and musicianly rendition of Kabalevsky's Cello Concerto, and joined forces with Esther Glazer in the Brahms Double Concerto. The French pianist, Marie-Aimée Warrot, a new arrival from Paris, gave a first-class performance of Beethoven's Concerto No. 4 and was also heard in other capacities when, as always, she proved herself to be an artist of high calibre.

Very interesting and well received was Aaron Copland's visit to Vancouver and his conducting of his own works. He is not only a gifted composer but a competent conductor and very well-informed musical personality.

Bruckner's 4th Symphony was played in Vancouver for the first time by the V.S.O., and was very well received. Stravinsky's Piano Concerto caused some commotion and excited discussion in some circles. We thoroughly appreciated the rhythmically intricate work. It was excellently played in Stravinsky's dry fashion by Seymour Lipkin. To honor Mozart's 200th anniversary, his Requiem was given a lyrical and exciting rendition with faster tempi than usual, which did not, however, detract from the greatness of the work.

Of a musically high standard were the concerts of chamber music by the Loewenguth Quartet, with the finest integration one could desire; the Hungarian Quartet, for its warmth; and the Amadeus Quartet playing Matyas Seibert's Quartetto Lyrico. These concerts were sponsored by the Friends of Chamber Music, an organization of nine years standing whose first president was this reviewer.

DR. IDA HALPERN

FRANCE

■ The climax of the Festival in Bordeaux was the world premiere of the opera *Sampiero Corso*, a lurid drama in three acts and five scenes by Raphael Cuttoli, music by Tomasi. The action is a historic drama based on authentic facts. At the beginning of the 16th century, the Corsican Sampiero tried to unite his country with France, which was occupied by the republic of Genoa. Sampiero succeeds in convincing the king of France, Henry II. An expedition is decided upon in the course of which the French flag is raised above Corsica. But the treaty obliges Henry II to surrender the island to Genoa, and Sampiero starts a war again. During this time his wife, Vannina, daughter of the Count d'Ornano, collaborates with the Genoese and turns traitor against him. Sampiero strangles her with his own hands. But in the course of an ambush, he is himself treacherously assassinated. Corsica had to wait a century before it became French, but the inhabitants of the island have preserved in their hearts the remembrances of their national hero and have given his name to a battleship serving France.

The authors, both of them Corsicans, were well qualified to report the episodes of the drama with patriotic ardor and to conjure the atmosphere of the locale. And they have successfully done just this. Tomasi's style is simple, direct, independent, of all schools, his orchestration warm, oscillating, colorful and dramatic. The highlight of the score is the final scene: Sampiero is assassinated. His corpse reposes in one of the defiled canyons so plentiful in Corsica. Around him the women sing a plaintive song, accompanied by dancing which slowly moves to a savage climax. This scene, which is excellently constructed musically, decides in large part the success of the work. Among the interpreters, Giovanetti deserves mention and, on the distaff side, Suzanne Juyot and Regina Crespin of the Paris Opera. Sampiero was sung by Ken Neale, an Australian tenor who made his debut in France and attracted attention in spite of the handicap of a slight accent. The staging was done by R. Lalande, director of the Municipal Theatre of Bordeaux, the choreography by Janine Charrat. The composer, a conductor by profession, led the performance.

■ We now return to Paris, where the International Festival continues. Three

exceptional performances of *Tristan and Isolde* were given at the Opéra with Astrid Varnay, Ira Malaniuk, Suthaus, Schoeffler, Ludwig Weber, most of them members of the ensemble of Bayreuth. Mme. Varnay, who was making her debut in Paris, was expected with great curiosity. She was received with an enthusiasm, which paid homage not only to her voice, her incomparable stylistic taste, her beauty, but also to the moving impact of her histrionic delivery. At long last—a real Isolde. The artists who surrounded her, of course, participated in her triumph, as did also the illustrious Knappertsbusch as conductor, who made the orchestra sound like one of the best of this world.

A few days later we returned to the Opéra to listen to two concerts by the Berlin Philharmonic, returning here for the first time since the demise of Furtwaengler. I could not share the enthusiasm which surrounded Karajan. Of course his execution of "Til Eulenspiegel" had unbelievable imagination and loads of colors, but it didn't possess the highly spiritual impact which was always present when his predecessor conducted and transfigured all he interpreted. One felt it in the "Eroica" and in the *Meistersinger* Overture. It just wasn't there.

To close the report about our National Lyric Theatre, I want to mention, from the Opéra Comique, the world premiere of *La Poule Noire*, an operetta in two acts by Manuel Rosenthal. It amused the spectators very much. Written with delicacy and orchestrated with refinement, it was conducted by Richard Blareau and staged with esprit by Max de Rieux. The work is not buffoonery, but had high qualities. The cast was exceptional, with Denise Duval and Jean Giraudeau. The evening also marked the debut of the Australian tenor Albert Lance, a voice of high quality, fine timbre, and remarkable subtlety. Mr. Lance also enjoyed a triumph in *Tosca*.

The Festival then continued at the Champs Elysée Theatre, where the French company of the festival in Aix-en-Provence performed *Le Caprice de Marianne* by Henry Sauguet, with Graziella Sciutti in the title role. I have reported on this event when it was first given in 1954 at the festival in Aix-en-Provence, and I can only say that its success repeated itself at Paris.

At the same theater the Belgrade Opera staged *Khovantschina* and *Prince Igor*. Of these two operas, we knew only the dances of the second, but even these were very rarely performed in Paris. Consequently, these performances were crowded. Indeed, they were one of the two great triumphs of the International Festival. The chorus merits special praise. It breathed life, ardor, variety, and awareness into its role, which is to represent the people of Russia. There are excellent singers, above all the bass Cangalovic, a magnificent tragedian with a bronze voice which is warm and vibrant. Dusan Popovic in *Igor*, the tenor Cvecic, and the moving mezzo of Mme Bugarinovic were greatly applauded. The orchestra is second class but played with fervor under the baton of Dr. Oscar Danon, director of the Orchestra of Belgrade and a remarkable musician. The costumes are magnificent, the staging, the choreography astonishing, precise, and alive, and the settings of a sort of savage grandeur very much *en rapport* with the two dramas.

The other triumph was a work by Benjamin Britten, *The Turn of the Screw*, which so far had not appeared in Paris. As the subject seems a bit remote to the spectators (I believe I was one of the very few who had read the novel by Henry James). The astonishing score by Britten succeeds in evoking the drama and its mystery. The means he employs in his orchestra are at the same time simple and subtle, and its self-imposed limitation admirable. The performance was perfect; the tenor Peter Pears was outstanding. The composer at the conductor's desk received a well-merited ovation.

SUZANNE DEMARQUEZ

OBITUARIES

■ CECIL SMITH, eminent music critic and writer, died in London May 29th, aged 49. At the time of his death he was American music critic of the London *Daily Express*, and had been a Professor of Music at the University of Chicago and an Editor of *Musical America*. His book, *Worlds of Music*, published in 1952, was a survey of music in this country. A controversial and brilliant reviewer, Mr. Smith had frequently provoked storms of rebuttal and/or agreement with his forthright opinions. Going to London in 1950 on an exchange assignment, he remained, marrying an English woman and establishing his home in the British Isles.

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■ MRS. MARY FOREST GANZ, wife of Dr. Rudolph Ganz, president emeritus of the Chicago Musical College, died recently in Grant Hospital, Chicago. Educated in Europe, Mrs. Ganz was a noted lieder singer at the time of her marriage in 1900. Later, she taught for five years at the Chicago Musical College, at the period when Florenz Ziegfeld was its head. Mr. Ganz, a native of Switzerland, became president in 1934. The school amalgamated with the Roosevelt University School of Music in 1954. Besides Dr. Ganz, a son, Dr. A. Roy, Swiss minister to Iran and Afghanistan, survives.

■ HORTENSE MONATH, celebrated American concert pianist and for 16 years program director of the New Friends of Music, died suddenly, aged 52. Born in Newark and in early life trained by her mother, Miss Monath studied with Artur Schnabel for four years, after which she made her professional debut in Hamburg, Germany, coming to New York's Town Hall for her first American recital in 1931. Her first season included a guest appearance with the Boston Symphony, followed by engagements with the New York Philharmonic Symphony Orchestra under Bruno Walter. Her last solo recital was given in 1949 and her final hearing was in Feb. 1952, when she played in the Beethoven Piano Quartet in E-flat at one of the famous 5:30 concerts of the New Friends of Music in Town Hall.

Concours Reine Elisabeth

The whole month of May has been devoted to the famous international piano contest, Concours Reine Elisabeth, famed for its difficulty and also for its $12,000 in prizes. Eighty pianists entered from 22 nations, among them 13 Belgians, 12 Frenchmen, and 11 from the United States. The jury was international, R. Casadesus representing France, Brailowsky and Rubinstein the U. S. A., Annie Fischer (Hungary), and Gilels (U.S.S.R.).

The first eliminatory test was severe. Each candidate had to play a Handel suite, six Etudes (Chopin, Liszt, Debussy, Bartok, and Stravinsky) and a piece chosen by the pianist himself. Twenty-four were eligible for the second test, consisting of eight important works. Of these, the jury chose twelve. These twelve young virtuosos were locked in the Royal Chapel to learn a new concerto specially written by a Belgian composer (Defossez). Each of them had to play first a big solo work, then a concerto of their choice, and the new concerto (learned in one week!). Enough to kill anybody. For the concertos the great radio symphony orchestra was secured under the baton of Franz Andre.

This "Davis Cup" of the piano has just ended with tired competitors, tired jury, and exhausted public.

After several hours of discussion the following winners were announced in this order of precedence:

Vladimir Askenazy (Russia), John Browning (U.S.A.), Andrej Czajkowski (Poland), Miss Cecile Dusset (France), Lazare Berman (Russia), Tamas Vasary (Hungary), Stanislav Knor (Czechoslovakia), Claude Coppen (Belgium), Gyorgy Banhalmy (Hungary), Miss Hirsko Kashu (Japan), Hans Graf (Austria), Peter Frankl (Hungary).

FRANCIS DE BOURGUIGNON

Young American pianist JOHN BROWNING, *who won second-place in Concours Reine Elisabeth International Competition.*

INTERNATIONAL NOTES . . . . . .

Pianist **Andor Foldes** is finishing up his second tour of the Union of South Africa, including broadcasting, recital, and orchestral appearances. . . . The cycle of Beethoven's violin and piano sonatas presented in London, May 9, 12, and 16, by **Joseph Fuchs** and **Artur Balsam,** was so enthusiastically received that they were immediately re-engaged to repeat the cycle in April of next year. . . . **Eugene List,** pianist, and **Carol Glenn,** violinist, will make an extensive tour of Indonesia in September under ANTA's International Exchange Program. They have already scored in post-war European tours, appearing separately and together. (In private life they are Mr. and Mrs. List.) . . . **Dimitri Mitroupoulos'** European appearances include: closing orchestral concerts at La Scala, five performances of "Don Giovanni" and one of the Berlioz Requiem at the Salzburg Festival, the opening performance of Puccini's "Manon Lescaut" at the rebuilt Vienna Opera House (Sept. 13), and a guest appearance with the Vienna Philharmonic at the Venice Festival. . . . **Franco Autori,** Associate Conductor of the N. Y. Philharmonic-Symphony, made his debut in South America as guest conductor of the Orquesta Sinfonica de la Radio del Estado in four concerts at the University of Buenos Aires. Works by U.S. and Argentine composers were featured. . . . The **Boston Symphony** will tour Russia during its European tour in August and September. It is the first American symphony ever to perform in Russia. The Russians will pay all expenses involved in this part of the tour in addition to a stipend for concerts within Soviet territory. . . .

SCHOOL NEWS

By GID W. WALDROP

GEORGE BECKHELM (*left*), *conductor of the Cornell Oratorio Society, and* GEORGE SCHICK (*third from right*), *who conducted the Chicago Symphony Orchestra, are photographed with the soloists (all Chicago artists) following the performance of Mozart's Coronation Mass on May 5 at the Cornell College May Music Festival. Left to right:* MR. BECKHELM, RALPH NIELSEN (*tenor*), GLORIA LIND (*soprano*), MR. SCHICK, JULIA RAHAMAN (*mezzo*), *and* ANDREW FOLDI (*bass*). *Other artists appearing at the Festival were Herva Nelli, soprano, and Robert Goldsand, pianist.*

Philadelphia Conservatory Commencement

Eleven degrees were presented by Dr. Willem Ezerman, president of the Philadelphia Conservatory of Music, at the annual commencement exercises in the Bellevue Stratford ballroom on May 28. The awards were made following a concert by the Conservatory Orchestra and Chorus directed by Boris Koutzen, and Allison R. Drake, Dean of the Conservatory. Soloists were Sally Culp, Melina Krikorian, Wayne Conaway, Janet McCarron, Sydney Curtiss, and Carl Berky.

Edward Johnson Speaker At Juilliard Commencement

Edward Johnson, former General Manager of the Metropolitan Opera, Chairman of the Board of Directors of the Royal Conservatory of Music at Toronto, was speaker at Juilliard's Commencement Ceremonies held May 25. In all, 118 young musicians received their diplomas and degrees from President Schuman and Dean Mark Schubart at the graduation exercises, and President Schuman announced prizes, awards, and teaching apprenticeships.

During the ceremonies President Schuman announced the retirement of several distinguished members of the Juilliard faculty: Hans Letz, for many years a member of the violin and chamber music faculties of the school, was awarded a special citation. Mr. Schuman also announced the retirement of Miss Lillian Carpenter, instructor in organ; Paula and René Vaillant, instructors in French; and Simon Kovar, instructor in bassoon.

Roosevelt Professor on European Lecture Tour

Oswald Jonas, professor of the music faculty of Roosevelt University, Chicago, is currently on a lecture tour in Europe. He opened his series at the International Mozart Congress in Vienna during the first week in June with a lecture on "Mozart Manuscripts in the United States." Later in June Dr. Jonas toured under the sponsorship of the State Department, speaking in Munich, Mannheim, Frankfurt, Essen, Cologne, and Kassel. He is also invited to lecture at the Universities of Tubingen, the Schumann Conservatory in Dusseldorf, and at the British Education Centers in Dusseldorf and Braunschweig.

New Project at State University Of Iowa

A new venture was introduced by the musical director of the State University of Iowa Orchestra, James Dixon. The project consists of concerts devoted entirely to works of a contemporary American composer. The first such program honored William Schuman. On May 2 the University Orchestra performed Schuman's "Overture to a Side Show," Symphony No. 3, Piano Concerto (with John Simms as soloist), and the secular cantata "Free Song." The composer was present to acknowledge in person a most appreciative reception. Next season Mr. Dixon has scheduled an evening devoted to the music of Samuel Barber.

Surprise Party for William Street

Students and former students of William Street, veteran tympanist of the Rochester Philharmonic Orchestra and teacher at the Eastman School of Music, staged a surprise party in the school on May 25. As a group of students and faculty members gave a rat-a-tat of drums outside Street's studio door, the popular "chief" looked out unsuspectingly into the faces of many whom he had not seen for years. Later he was guest of honor at a program by the Marimba Masters, a group of Eastman students who had learned their business under Street, and was a dinner guest the following night at a local hotel. Street is retiring from the Rochester Philharmonic, having served continuously since the opening of the Eastman Theatre 33 years ago. He has been first tympanist with the Philharmonic, with the Civic Orchestra, and the Eastman-Rochester Orchestra.

Friedberg Library to Columbia

The Board of Directors of the Carl Friedberg Music Foundation has presented the music library of the late Carl Friedberg to the Department of Music Library of Columbia University. The collection will be known as the Carl Friedberg Memorial Library and consists of approximately 850 volumes of music and 64 books, of which perhaps the rarest volume is Hummel's *Klavier-Schule*, published iin 1828.

CHICAGO COMMENCEMENTS

■ Chicago's leading schools of music in the downtown area held their individual commencement exercises and concerts within a week at Orchestra Hall, June 11-17. The American Conservatory, now in its 70th year, gave an excellent commencement concert which did credit to the school and the 135-member faculty. President John R. Hattstaedt distributed diplomas to a large contingent of graduates. B. Fred Wise, of the voice faculty, delivered the address, recalling many interesting events from the time of the founder, John J. Hattstaedt, until today, when his son, John R., has brought the institution to its present high level of achievement and worldwide recognition.

■ De Paul University School of Music's commencement concert was presented June 5 in Thorne Hall, which is used by the school throughout the year for its symphony concerts given under the direction of Paul Stassevitch, former assistant to Auer both here and abroad. Dean Arthur Becker has surrounded himself with a corps of outstanding teachers, some of whom were represented by artist pupils chosen by competition to appear on the commencement program. Those

Northwestern Choir Celebrates 50th Anniversary

A two-day reunion highlighted the 50th anniversary of the Northwestern University A Cappella Choir June 15-16, on the Evanston, Ill. campus. Organized in 1906, the A Cappella Choir is the oldest organization of its kind in the country. The choir was founded by the late Peter Christan Lutkin, composer of church and choral music, and for many years dean of the Northwestern Music School. Keynoting the reunion was a concert in Cahn Auditorium. Returning choir alumni sang several A Cappella favorites under the direction of George Howerton, Dean of the Music School. The concert also included selections by the University Alumni Choir conducted by William Peterman and the Northwestern Chamber Singers directed by William Ballard of the Music School faculty.

FACULTY APPOINTMENTS

■ Aldo Parisot, well-known Brazilian-born 'cellist, has been appointed to the faculty of the Peabody Conservatory of Music in Baltimore, effective with the September 27 opening of the fall term.

■ Nino Pirrotta, Director of the Music Library of the Accademia Santa Cecilia in Rome and a leading authority on the music of the Middle Ages and the Renaissance, has joined the Harvard University faculty for the current summer term as Professor of Music. Dr. Pirrotta taught in this country at Princeton in 1954-55, and again last fall at Columbia.

■ Appointment of Andrew B. White as head of the voice department in the College of Fine Arts at Drake University has been announced by Dean Frank B. Jordan. During the 1953 season Mr. White was a leading baritone with the New York City Opera Co.

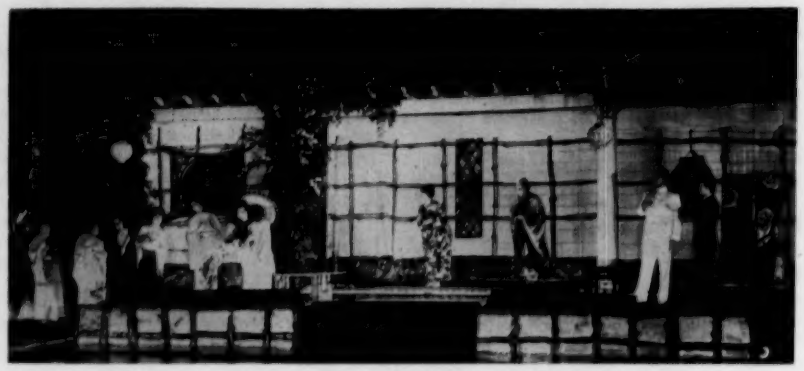
■ Walter Charmbury, for 17 years professor of piano at Rollins College (Florida), will retire September 1. Mr. Charmbury came to Rollins as associate professor of piano in 1939, and was appointed full professor in 1945.

■ R. Bernard Fitzgerald, University of Texas music professor and Symphonic Band director, will become head of music education and director of bands at the University of Kentucky July 1.

■ Norman Dello Joio, noted composer whose recent Television Opera *The Trial at Rouen* received its world premiere over the NBC network, has been appointed to the staff of the Mannes College of Music, as teacher of composition. At the same time Mr. Leopold Mannes, President of the College, announced the appointment of Patricia Neway as one of the stage directors of the Opera Workshop.

Other new additions to the Mannes College staff include Saul Novack for Theory, Composition, History of Music, and Music Analysis, and Carl Schachter for Theory. A new course, a Madrigal Group, will be conducted by Noah Greenberg, Choral Conductor of the College and musical director of the New York Pro Musica Antiqua. Miss Shirley Van Brunt, the College's Assistant Director, has been promoted to the position of Dean.

■ Nathan Gottschalk, violinist, conductor, and teacher, has been appointed assistant to the director and chairman of the chamber music department at Hartt College of Music in Hartford, Connecticut. Mr. Gottschalk has served as assistant professor of violin at Oberlin College, and is presently completing the requirements for his Doctor of Musical Arts degree at Boston University. He is the first recipient of the Albert Spalding Memorial Fellowship for string study at Boston University.



Madame Butterfly, *as presented by the Academy of Vocal Arts, Philadelphia, at Faraway Farm (Haverford, Pa.), June 12 and 18, was unique in that it featured two Butterflys—Carolee Bergey in Act I, and Alexandra Jablonowski in Act II. Johann Karatzas sang Pinkerton; Spelios Constantine and Leonard Potter alternated as the Consul; Elizabeth Edwards was the Suzuki; and Wayne Whitman, the Goro. Staging was by Rose Landver, and accompaniment by Harriet Gyllenhaal.*

STUDIO NOTES

■ The Charles Reading Studio in New York City presented a group of eight advanced vocal students in recital May 20th. A large and enthusiastic audience warmly greeted the singing of sopranos Nora Jeanne Kirchmann, Angela Giodano, Jean Linzalone and June King. Heard to advantage were tenors Alan Dean Farner, Florenz Daquet, William Anderson, and baritone Leonard Lozito. With Mr. Reading at the piano, selections of Menotti, Fox, Ponchielli, Verdi, Mozart, Puccini, and other famous composers were programmed.

■ Caroline Beeson Fry announces the opening of her summer sessions for voice pupils and teachers June 18-July 27. The annual schedule includes repertoire, opera and song class work, private tuition, and twelve musicianship classes. Closing recitals of the winter season's work included Song Nights (June 11 and 15) and Opera Night (June 18). The Contemporary Singers, a group conducted by Mrs. Fry, gave a Garden Party Program on May 20, offering madrigals, Mozart airs, Bartok and Cole Porter songs. Louise Abbott Johnston, at the piano, and Louise Cook, guest violinist, added to the evening's music.

■ Three fine programs were presented by the Dolf Swing artist pupils May 29, May 31, and June 5. Heard on the first of these song evenings were Joseph Gustern, excellent in the Mozart Concert Aria (K. 612) with David Moore, cellist, and in a group of outstanding songs for bass voice; Jan Speers, lyric soprano, who denoted a voice of good timbre and range in Debussy selections plus the Musetta Waltz; Dale McKechnie, in a group of well-interpreted Schumann and unusual contemporary compositions; James Norbert, bass-baritone, whose poise and experience showed to advantage in his song group and in the "Nemico della Patria" from *Andrea Chenier*. In the second recital, Mary Redmond, young contralto, Jerald Lepinski, with an almost Celtic-type tenor voice, Joan Taylor, a soprano favorite we have enjoyed on other occasions, Gordon Watkins, employing a bright, high baritone, and Arnold Jacobsen, a sterling bass-baritone, joined in a program of superior repertory. In the last of the series, Joseph Allen (with violin obbligato by Edward Seferian) opened the list with the lyric tenor aria from Bach's Cantata No. 139, "Gott ist mein Freund," H. Wendell Howard gave a sensitive rendition of the Schumann "Dichterliebe"; Mirra Hinson, mezzo-soprano, sang the exacting "Brautlieder" of Cornelius with admirable style; Esther Dipsiner soared with clear lyrical tones, particularly in her aria selections; and William Shores, with a voice of velvet texture, sang baritone lieder of Brahms and songs in French. Sigrid Ecklof Swing was the superlative accompanist throughout.

■ Cecile de Horvath was heard in a talk featuring personal reminiscences of Backhaus, Gabrilowitsch, Friedman, Safonoff, and other notables, for the Chicago Alumnae Chapter of Sigma

Alpha Iota. Mme. De Horvath's pupil, Carol Nott, has been engaged for piano teaching at Oberlin College. Recital appearances of other pupils include Evelyn Teander, at Drake University, Des Moines; Angela Bell, in Riverside; Ellen McKittrick, in Indianapolis; Nancy Heusinvelt, in Western Springs. Carroll Meyer was guest artist with the Boise, Idaho, Symphony in Brahms D Minor Concerto. (Mr. Meyer's pupil, Jean Hultgren, won a prize of $125 and a first place in one of the events of the International Recording Festival of the Piano Guild.)

■ The Robert Lansing Opera Workshop in New York City gave a first performance of the organization, staging *The Tales of Hoffmann* on May 28th at Town Hall. Voices were excellent and the staging was inventive and unpretentiously good. We shall look for further productions by the Lansing singers.

■ The Altrusa Club of Racine, Wis., presented Dr. John Carré in a complete program of his own compositions before a sold-out house on May 14th. Dr. Carré, whose works have frequently won first place and first prizes in contests sponsored by the Federation of Music Clubs, was chosen to represent Wisconsin and American Composition at the First Pittsburgh Contemporary Composers Festival in 1952.

■ A musicale was given by Sperber-Hopkins students and artist singers at the Jackson Heights studio on the afternoon of May 6. The attractive program consisted of solos and duets from operatic and other works of Beethoven ,Mozart, Rimsky-Korsakov, Strauss, Verdi, Baumgartner, Bishop, and Brahe. The singers participating included Doris Watson, Lois Meagher, and Frances Fattmann, sopranos, and Alexander Dornstauder, bass-baritone.

AWARDS, HONORARY DEGREES, AND SPECIAL CITATIONS

■ TUFTS UNIVERSITY: **Charles Munch,** director of the Boston Symphony Orchestra: Doctor of Humane Letters.

JULIUS HARTT MUSICAL FOUNDATION: **William H. Mortensen,** managing director of the Bushnell Memorial and honorary vice-president of the Connecticut Opera Association: Doctor of Fine Arts degree. **William H. Schuman,** American composer and president of the Juilliard School of Music: Doctor of Music.

UNIVERSITY OF UTAH: **Igor Gorin,** baritone: Doctor of Music.

SOUTHERN METHODIST UNIVERSITY: **Victor Alessandro,** conductor of the San Antonio Symphony Orchestra: Doctor of Humanities.

CHICAGO CONSERVATORY: **Maxwell Eckstein,** music educator and composer: Doctor of Music.

TULANE UNIVERSITY: **Alexander Hilsberg,** conductor of the New Orleans Philharmonic-Symphony Society: Doctor of Music.

■ **Dr. Ernst von Dohnanyi** was recently initiated as the first honorary member of the Florida State University chapter of Phi Mu Alpha Sinfonia Fraternity of America.

■ University of Texas Radio/Television has received an award of merit from the **National Federation of Music Clubs** "for stimulating interest by generous distribution of tape recordings" in 1956.

■ Edwin Hughes, well-known American pianist and pedagogue, has received the **Henry Hadley Medal** at the annual awards reception of the National Association for American Composers and Conductors. Dr. Howard Hanson, director of the Eastman School of Music, presented the award.

■ Robert Whitney, conductor of the Louisville Symphony Orchestra, received the **American Composers Alliance Laurel Leaf Award** for Distinguished Service to Contemporary Music. The other two conductors to receive this award are Leopold Stokowski and George Szell.

■ The Gold Medal for Music of the **National Institute of Arts and Letters** was conferred upon Aaron Copland at the Joint Annual Ceremonial of the Institute and the American Academy of Arts and Letters. Virgil Thomson made the presentation.

■ Ross Lee Finney, Robert Walter Moevs, and Jacques Louis Monod were awarded Grants in Music of $1000 each by the **National Institute of Arts and Letters.** The awards were presented by Malcolm Cowley, President of the Institute, at the Joint Annual Ceremonial of the National Institute and the American Academy of Arts and Letters.

■ Five young musicians have been awarded Opportunity Fellowships for 1956 by the **John Hay Whitney Foundation.** This year the Foundation has awarded Fellowships to 51 persons in 19 states, District of Columbia, Hawaii, Puerto Rico, Virgin Islands, and Yap. These awards are granted to young men and women who show exceptional promise and who have been prevented by race, cultural background, economic status, or region of residence from fully developing their potentialities. The music winners are: Miss Yi-an R. Chang, graduate of the Juilliard School of Music; Miss Doris M. De Shields, graduate of the Philadelphia Conservatory of Music; Miss Arabella Hong, graduate of the Juilliard School of Music; Mr. Franklin B. Hunter, graduate of Oberlin College; and Mr. Harvey Van Buren, Jr., graduate of Fisk University.

■ The **Carl Friedberg Music Foundation** announces that as a result of its auditions held on June 2, June Farmer of Altavista, Va., and Sylvi Lindstrom of Worcester, Mass., have been awarded full scholarships for study with Lonny Epstein during the season 1956-57.

■ Victor Alessandro, Texas-born musical director and conductor of the San Antonio Symphony Orchestra who is known for his emphasis of American music in his concerts, has been chosen to receive the **Alice M. Ditson Award** for 1956, for his "distinguished service to American music." It carries a $1000 stipend.

■ Announcement of the winners of the **Northern California Harpists' Association** Eighth Annual Harp Competition has been made. Mr. Arkadie Kouguell of New York City won the Ensemble Award with his entry, "Poeme," for harp and violoncello. Lex Van Delden, of Amsterdam, Holland, composed the winning harp solo, "Impromptu."

■ Names of winners of two year-round scholarships and of two three-year scholarships of the **National Federation of Music Clubs** are currently announced by Mrs. Ronald A. Dougan of Beloit, Wisconsin, National President. The winners of the **Peabody Conservatory Scholarships** are Joanne Cohen of Baltimore and Heidi Wayne of Boise, Idaho, both violinists. Winner of this year's **Stillman Kelley Auditions,** named for the late Edgar Stillman Kelley, distinguished American composer, and his wife, the late Jessie Gregg Kelley, former president of the National Federation of Music Clubs, was Barbara Shook, 14 years old, also of Boise, Idaho, a violinist. The annual **Marie Morrisey Keith** Scholarship, named for Mrs. Royden J. Keith of Chicago, a Past President of the National Federation of Music Clubs, was won by James Stafford, 19-year-old pianist of Ponchatoula, Louisiana.

■ Among recent **Fulbright Scholarship** grants were the following: Susan Winchester, soprano, pupil of Frances

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Grund, artist teacher of the American Conservatory, a grant for a year's study in Italy; Stuart Canin, assistant professor of music at the State University of Iowa, a grant for lecturing and research abroad; William Murray, student at Adelphi College, a grant to study music at the Teatro Lirico in Spoleto, Italy.

■ Richard Korn, President of **The Society for the Publication of American Music, Inc.,** has announced that the winners of the publication awards for the 1956 season are Ernest Gold of Los Angeles and George Rochberg of Philadelphia, both with string quartets. The 1957 competition, open to American citizens, specifies chamber music works in the larger forms. Preference is to be given to works for four or five wind instruments with or without piano.

■ The Fifth Annual Award Contest of **The Mendelssohn Glee Club** was won by Mr. Anthony Donato of Northwestern University, Evanston, Illinois.

■ The winners of the 1955 **Publication Award Contest** sponsored by The Composers Press, Inc., are as follows: "Sonatina" (piano) by Lemuel Childers, Tulsa, Oklahoma; "Windy Weather" (piano) by N. Louise Wright, Central College, Fayette, Mo.; and "Maiden-Art Song" by Antonio Lora, New York City.

■ The jury in the international contest for solo violin works held in connection with the forthcoming 1957 **Henryk Wieniawski Violin Competition** has announced four awards. The judges, meeting in Warsaw, decided not to give a first prize. The second prize went to Victor Legley of Belgium. Julien Francois Zbinden-Martinier of Switzerland, won the third prize. Other prizes were given to Miroslav Kabelac of Czechoslovakia, and Sandor Szokolay of Hungary. Honorable mention went to Antonio Bibalo of Trieste.

■ The Committee for the **Naumburg Recording Award** has announced that Elliott Carter's Sonata for flute, oboe, violoncello, and harpsichord has been chosen as the chamber music work for recording this season. It will be recorded along with the previously selected String Quartet by Harold Shapero.

■ Two youthful Long Islanders were named winners of the Kosciuszko Foundation's seventh annual **Chopin Scholarship Competitions.** Each receives a $1000 award for further study. Winner in the piano category is 20-year-old Morey Ritt of Hempstead, and the winner of the composition contest is Genevieve Chinn.

■ Angela Giordano, lyric soprano, pupil of Charles G. Reading for the past 3½ years, recently won the **Francis Rogers Scholarship.** Miss Giordano will depart for study at Fontainebleau, France, on July 1st.

■ The **Concert Artists Guild** Annual Award of a Town Hall Debut was won by Daniel Pollack, young pianist from Los Angeles. Second prize, a Carnegie Recital Hall Debut was given to Joan Marie Moynagh, lyric soprano of Worcester, Mass. These artists will be presented by the Guild during the 1956-57 season. Musicians under 30 years of age wishing to compete for next season's awards may do so by writing for complete information to the Concert Artists Guild, 119 W. 57th Street, N. Y. 19.

The duel scene from Mozart's Don Giovanni, *as presented by the St. Louis Institute of Music Opera Department on Mar. 25. Nicolai Gogotzky was the musical director; Ilona Kelmay-Vaida, the artistic director.*

■ As a result of its recent auditions, the **National Music League** announces that tenor Elmer Dickey has been added to its artist list. Judges participating in the auditions were Paul Ulanowsky, Richard Leach, and Ralph Herbert.

■ A 31-year-old composer has won the $1000 **Tamiment String Quartet Composition Contest** for 1956. Milan Kaderavek, teacher of music at Drake University in Des Moines, Iowa, was named winner of the contest.

■ Contestants from 20 different states and the Philippines participated in the 1956 **"Y" Young Artist Auditions Contest** (N.Y.C.), which is in its tenth year. A jury picked two winners: Tana Bawden, pianist, pupil of Rosina Lhevinne, and Sophie Ginn, soprano, pupil of Edith Piper, both at the Juilliard School of Music. Both young artists will be presented in a joint debut in the Kaufmann Concert Hall next December and will divide a prize of $100.

■ Milton S. Trusler has been named director of DePauw University's School of Music, President Russell J. Humbert of the Greencastle, Indiana, School has announced. Trusler, who will assume his new duties July 1, has been director of the music department at Arkansas State Teachers College since 1942.

■ 16-year-old Judith Burganger of Buffalo, New York, was named the first winner of the **Merriweather Post Award** in a contest sponsored by the National Symphony to find the nation's finest high school instrumentalist. Presentation of the scroll, a check for $500, and a year's scholarship to Juilliard School of Music was made by Mrs. Merriweather Post at a "Music For Young America" concert in Washington's Pan American Union Building before an overflow of high school seniors from 12 states. After presenting Judith Burganger with the award named for her, Mrs. Merriweather Post was presented with a scroll signed by the members of the National Symphony Orchestra.

COLLEGE PRODUCTIONS

■ The crowning event of this year's twenty fifth Spring Festival of the Arts at the State University Teachers College at Potsdam, N. Y., was a performance of Mozart's Grand Mass in C Minor. Thor Johnson was guest conductor. Soloists were Marguerite Meyerowitz, soprano, Shirlee Emmons, mezzo-soprano, Calvin Gage, tenor, and John LaFalce, bass.

■ The Department of Music of the University of Missouri presented the second annual concert of contemporary music by Missouri composers on May 13. Composers represented were William Rivard, Elmer Schoettle, Charles Garland, Robert Sheldon, and Manus Sasonkin.

■ The Chicago Conservatory Opera Workshop presented two evenings of opera directed and staged by George Lawner, at the Eleventh Street Theatre recently. The program consisted of the first act of Puccini's *La Rondine* (in English), followed by Act II from Britten's *Albert Herring.* The second act from Verdi's *Falstaff* (in Italian) concluded the interesting program in which some 35 of the school's voice students participated.

■ Occasions of especial interest during the late season of Chicago Musical College were the program of compositions by Marel B. Jirak, composer-in-residence and chairman of the Theory Department of Roosevelt University, and two performances of Menotti's *The Medium,* presented by the school's opera workshop (Edwin Jospe, director).

■ The Opera Department of Indiana University gave the premiere performance of a new opera, *The Land Between the Rivers,* by Carl Van Buskirk on May 18 and 19. Mr. Van Buskirk, a member of the School of Music faculty, wrote both the music and the libretto.

■ The Hunter College Opera Association gave a performance of Auber's *Fra Diavolo,* a comic opera in three acts, on May 10. The musical direction was by William Tarrasch, with Rose Landver as stage director. The work was done in a new English adaptation by John Guttman, assistant manager of the "Met."

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HERE and THERE

■ Recent events seem to be mostly there rather than here. **Isaac Stern,** for instance, just returned from concerts in the Soviet Union, took off immediately for a seven-week South American tour. With only one week to make the acquaintance of his new daughter, Shira, he hopes to have a little time to get to know her better in August—but not here, in France.

■ Our **Zinka Milanov** (we claim her!) sailed June 12th for Europe, where she is slated to sing three "Toscas" (separately, of course) at London's Covent Garden. The soprano will be heard at the Dubrovnik Festival on the Adriatic coast, in Zagreb and Belgrade, soloing with orchestra for her native countrymen of Yugoslavia. She will take a short vacation, devoted mostly to preparation for her return to the Met in the fall, where "Ernani" is being revived as a starring vehicle especially for her.

The personable young lady in the foreground is Gail Andrea Gari, being presented this season by her parents, leading "Met" tenor GIULIO GARI *and his wife* GLORIA.

■ Off June 18th for a three-month concert tour of Europe, **Mary Bothwell** began her stint June 27th at the Tonhalle in Zurich, Switzerland. Her schedule calls for appearances as guest soloist on a series of major radio programs on the Continent and in England, where the soprano is an established favorite recitalist. Miss Bothwell's Town Hall concert in N.Y.C., listed for March 15th, 1957, will again be an all-lieder program.

■ **Erich Leinsdorf** flew to London for a one-week recording session (after a delightful party given by the Carleton Palmers at River House and attended by many notables of orchestra and opera fame). The new head of the New York City Opera has offered a list of unusual operas for the fall season that will doubtless intrigue the young and lively City Center audiences. Later, we hope space permits a word or two about the sets and other unique production features.

■ **Tibor Kozma,** of the Metropolitan Opera forces, is another conductor who is flying high these days. He flew (also for one week—these commuters!) to conduct a performance of "Salome" at the Bavarian State Opera in Munich and flew back aboard Pan American to join the Met on tour. (Incidentally, the Met's cohorts are now returned and beginning to disperse in all directions for summer engagements.)

■ It is really difficult to keep up with artists en route these days. Just about the time we welcomed him in NYC and thought he was here for a while, we received a photo of **Leonard Warren** and the pretty Mrs. Warren on their way *home* from 10 days in Rome where he recorded "La Traviata" for RCA Victor.

■ William Jennings Bryan will walk again, and maybe make the famed address on the cross of gold, in **Douglas Moore's** opera "The Ballad of Baby Doe," to be premiered at Central City, Colorado, July 2. During the 12 performances of this new work, Lawrence Davidson, stalwart bass-baritone of the Met, will enact the silver-tongued orator who flourished in Central City's heyday and was vanquished by the monkey discussion in Tennessee in later years.

■ **Charles Haubiel's** captivating setting of the libretto "Sunday Costs Five Pesos," recently presented at the Mannes College of Music, was premiered in Charlotte, N. C., by the enterprising opera group there. The witty book, written by Josephina Niggli of Metro-Goldwin-Mayer fame, has a colorful Mexican background, ably depicted in sound by Haubiel who previously has been known for his symphonic works and art songs.

■ The Young Musicians Foundation Concert in Los Angeles presented three teen-age winners in the second recital of the series with the Debut Orchestra. (The average age of the ensemble players is said to be 20.) Soloists were cellist **Laurence Lesser,** violinist **John Korman,** and pianist **Valeska Drucker,** heard at the Wilshire Ebell Theatre, June 17.

PAUL BADURA-SKODA, *distinguished Austrian pianist, gives a lesson to "Chicco" at the Melbourne Zoo during his current tour of Australia and New Zealand. On July 24th, Badura-Skoda will be heard at the Hollywood Bowl in Los Angeles, and beginning in October he will begin a series of recitals throughout the U. S.*

■ News is that the **NBC Opera** officials have commenced a good-will tour, visiting 24 cities and spreading sweetness and light for the new organization. Since the schedule calls for 45 cities on the performance list, howcum? The "Madame Butterfly" company, plus "The Marriage of Figaro" as alternate, will start out Oct. 15 and run through Dec. 8 (back for Christmas), with Samuel Chotzinoff, producer, and Peter Herman Adler, music and artistic director.

■ San Francisco's Opera Director, **Kurt Herbert Adler,** was awarded the degree of Doctor of Music by the College of the Pacific for "distinguished leadership in the advancement of music." The ceremonies took place at Stockton Campus and marked the fourth time only in the entire 105-year history of the college that this degree has been given.

LEON CARSON *and four finalists of the Griffith Music Foundation Vocal Competition. Completing his 13th year as adjudicator of the contests, Mr. Carson is past president of both the New York Singing Teachers Assn. and the National Assn. of Teachers of Singing, and at present chairman of the American Academy of Teachers of Singing. The Griffith Awards are presented annually; the competition is held in Newark, N. J.; the prize, a debut recital.*

UP AND DOWN THE GUILD KEYBOARD

(The National Guild of Piano Teachers)

By GRACE WHITE

Whitestone

DANIEL POLLACK, *four-year scholarship student of Rosina Lhevinne, won* $1125 *in first prizes from the N.G.P.T. in two Recording Festival events last fall, and a solo Town Hall debut from the Concert Artists' Guild of New York (date set for Dec. 6). In the past two years he has also won important awards from the Olga Samaroff Foundation, the Federation of Music Clubs, Kosciuszko Foundation, Josef Lhevinne Memorial, and the YMHA.*

Winifred Buck, National Chairman of the Guild Composition Test, reports that there were 167 compositions from 20 States. Final results have not yet been reported. James Reistrup of Washington, D. C., and Elliot Griffis of Los Angeles are the judges.

Guild Artist prizewinners from the studio of Edwin Hughes are filling interesting dates: Dwight Oarr was presented in recital by the Schubert Club of Stamford, Conn., April 28; Dorothy Bullock gave a recital on May 13 at the American Association of University Women; Ronald Hodges played the Ravel Concerto in G and "Gaspard de La Nuit" with the Rochester Civic Orchestra, Paul White conducting. The six-week Hughes Master Class begins in July and includes a series of weekly recitals.

Beulah Liggett of Los Angeles, adjudicator for the Guild, was presented June 3 in a recital by the Albuquerque Chapter of the Guild. Sigma Alpha Iota Alumnae acted as hostesses and Dr. Bernice Frost was the visiting guest.

During June, Angela Weschler gave four lecture-demonstrations for teachers at Mason and Hamlin Hall in New York. Rose Raymond will give two courses for teachers in her studio early in July.

The Altrusa Club of Racine, Wis., sponsored John F. Carré in a program of his compositions, May 14, at the Racine Women's Club.

Arnetta Jones presented Guild High School Diploma students in a concerto recital in which the students played both the solo and second-piano parts.

Florida Items

Merle Holloway of Tampa, Florida, is chairman of the one-day Piano Teachers' Workshop sponsored by the Florida MTA. Ruth Johnson and Jessie May Caruthers, Guild members, are on the panel, and Iris Daniel Engel, Guild Chairman of Orlando, is serving as Consultant.

Iris Daniel Engel is president of Central Florida MTA. Principal issues to be considered during the coming year are: certification of teachers; high school credit for music lessons during school hours by certified teachers; teachers' workshops. Iris Kupper is vice president, and Jane Hood, secretary and treasurer.

Five teenagers from one studio winning gold medals and cash prizes in this year's Guild Recording Festival is the record of Mrs. Kingsbury W. Norton, of Jacksonville. The five are: Jean Cox, Marsha Cox, Kay Marsh, Sylvia Steen, and Barbara Miller.

The Bach Festival in Tampa, started 17 years ago, is held annually at the Federated Club Building and sponsored by Tampa Junior Musicales. For the past five years Mabel M. Snavely has served as chairman. In 1956 there were two evening programs, one by adults and one by children. 150 persons in all took part, including vocal and instrumental ensembles.

Mordelle Smith of Sebring closed the season with a multiple-piano Festival.

Barbara Agee, for five years entered by Ruth Carroll Johnson in Guild auditions, is now working for her Masters Degree and holds a teaching Fellowship at the Eastman School of Music. She received her B.M. from Florida State University at Tallahassee.

"Miss Greater Tampa of 1956," who has been chosen several times by the Chamber of Commerce for publicity and featured on calendars, is really a serious music student: Mary Ann Edenfield is a student of Merle Holloway, has been in Guild auditions nine years, and will now enter Agnes Scott College, where she has a partial scholarship in music.

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THE DANCE

By ROSALYN KROKOVER

■ The Danes are proud of their ballet. They have good reason to be. For some 200 years it has had a continuous record of accomplishment, and in the days of Auguste Bournonville, about a 100 years ago, it was the ranking company in the world. It possibly is the ranking company today, also. Certainly it is among the leaders. And when it visits America in the fall it will demonstrate a type of ensemble and staging similar to that of the Sadler's Wells, though with a quality of performance all its own.

Generally speaking, the Royal Danish Ballet is organized along the lines of the Russian ballet. That is, it is a government-supported enterprise in which the members are in for life, receiving a pension when they can no longer be of service to the company. Applicants must be Danish. They can audition at the age of seven (though applicants can be accepted at an older age). Last year there were over 300 applicants and only 8 were accepted. Total enrollment is 49.

School lasts for 10 years—5 terms of 2 years each. The students receive a thorough academic as well as ballet training before they graduate and are admitted to the company, a group numbering about 60.

This year the company was very active during the Royal Danish Ballet and Music Festival, held in Copenhagen May 17-31. This writer saw two programs there—one consisting of Jerome Robbins' *Fanfare* and *Napoli*, a "romantisk ballet i 3 akter" originally choreographed by Bournonville. The other consisted entirely of Frederick Ashton's *Romeo and Juliet*, a full-length work set to Prokofieff's score.

Each of these works was beautifully mounted and magnificently danced. The thing about this company that first strikes the observer is the number of brilliant male dancers it contains. Male dancers who are really comfortable in classic roles are a rare phenomenon in America, and lucky the company who has one or two.

Napoli is scheduled for America. One wonders how it will be received. It is a period piece that relies to a large extent on pantomime, and the two leading dancers have virtually no dancing throughout the entire three acts: a duet early in the proceedings, another later on, and that is about all. Borge Ralov and Kirsten Ralov danced the leading roles and obviously were in full command of the style, but their abilities as dancers are still an unknown quantity to this writer.

In *Fanfare* one noted a more genial, softer approach than that seen in the New York City Ballet production. One also noted a beauteous, smooth young dancer named Mona Hansen, who bears watching.

Romeo and Juliet should be popular in America. It is, in a way, composed in the philosophy of the full-length ballets of the Imperial Russian school—with sumptuous staging, a grand line, big ensembles, and a certain amount of pantomime. Of course, the choreographer being Ashton, there is a thorough exploitation of modern resources also. The ballet follows Shakespeare quite literally, and is sharp, clear, and brilliantly worked out. Complex patterns are handled with ease, and there is a good deal of flowing lyricism. One has no hesitation calling this one of Ashton's most compelling works, and the ballet is an important contribution to modern ballet as well as modern theatre.

The cast was beyond criticism. Henning Kronstam and Kirsten Petersen danced the title roles. He is a tall, beautifully built dancer with an effortless technique and a suggestion of intensity that perfectly suited the role. She is the possessor of a pure legato and a good deal of acting ability. Secondary roles were danced as perfectly as could be desired, and the orchestra, that of the Royal Opera House, was far superior to the pickup aggregations generally heard in New York.

■ Up northeast from Copenhagen, Stockholm had its music and ballet festival June 3-14. The Swedish Opera Ballet is similar to the Royal Danish Ballet in that it too is government sponsored and has the opera house as its home. The similarity ends there. Whereas the latter is steeped in tradition and discipline, the former had bumped along aimlessly until 1949, when Anthony Tudor was called upon to direct the company. In six months he pulled it out of the lethargy, set up the school with two fine teachers of the Vaganova tradition—Nina and Albert Kaslovsky—and paved the way for Mary Skeaping, its present director.

Under Miss Skeaping's direction the company has already presented a full-length *Swan Lake* and *Sleeping Beauty*, a *Giselle*, and contemporary ballets by the Swedish choreographer Birgit Cullberg. The reception on the part of the public to the first *Swan Lake* was so overwhelming that they supported 28 performances in two consecutive months.

However, only two programs were offered for the Festival—an all-Massine evening, and *Giselle* coupled with *Medea*, a new ballet by Cullberg. For some strange reason only the Massine evening was given, and that twice, during the first week. It consisted of *Le Sacre du Printemps*, *The Three-Cornered Hat*, and *Gaite Parisienne*. Some choreographically minded visitors to Stockholm were heard grumbling loudly about having to travel a few thousand miles to see an all-Massine program. And rightly so, since the ballets were neither suited to the Swedish temperament nor did they provide much indication as to what the dancers could do.

The work of some interest was, of course, the setting of Stravinsky's *Sacre*, which has had only one previous performance in America. Unfortunately, Massine did not do much with it. His ideas about movement and his suggestions of the pagan rites of the music are very dated. He still is working in a Diaghileff idiom and has not progressed with the years.

An opportunity to get some idea of the dancing qualities of the company came by being invited to an orchestral rehearsal of *Giselle* under Mary Skeaping's direction. From this it was obvious that the company has the seeds of a fine organization. Given time, it should develop into one. Among the dancers we saw that looked especially promising were Mariane Orlando, Birgit Grefveberg, Elsa Marianne von Rosen, Bjorn Holmgren, Bengt Anderson, and Verner Klavsen.

■ There is also much ballet in Paris. The Opéra runs twelve months a year. Every week there is a ballet performance, and the month of July is entirely devoted to ballet. For many years Serge Lifar has been head of the ballet, and the repertory is overwhelming stocked with his own works. The evening that this writer attended, the entire program was Lifar—*Guignol et Pandore*, *Le Chevalier Errant*, and *Suite en Blanc*.

The ballets themselves were not too good. They were pretentious, vague in philosophy, and frequently pseudo-arty. It must be said, however, that the stagings were tasteful and elaborate, the music interesting (most of the ballets at the Opera have scores specifically composed for them), and the dancing first-rate. While the style is completely individual—fussy, brittle and very unlike what we are conditioned to in America—ballerinas like Micheline Grimoin, Lysette Darsonval, Christiana Vaussard, Micheline Bardin, Espanita Cortez, and Nina Vyroubova all had outstanding characteristics. The male dancers—Max Bozzoni, Raoul Bari, Peter Van Dijk and Michel Renault—are strong technicians, have style, and obviously have a secure tradition in their performances. With a more imaginative repertory and a little more discipline, the Paris Opéra Ballet could take its place with the world's great ones. The future of Lifar with the company is not too certain. He has been violently attacked by some of the press, and the question in Parisian circles is how he will get along with Georges Hirsch, the new director of the Opéra. It was during Hirsch's previous administration, in the late 1940s, that Balanchine was invited for a season at the Opéra. Parisians are still talking about it.

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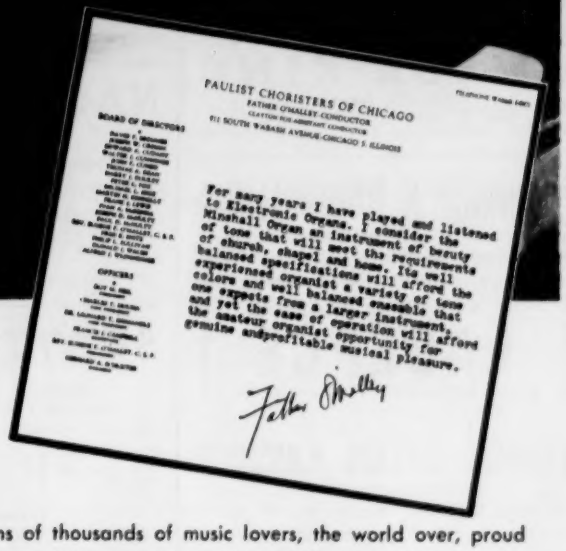

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